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Teamwork . . . The Key To Success In Any Effort

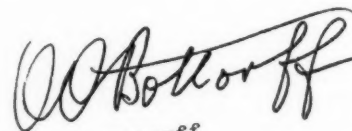
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In this dedicated effort National Concert and Artists Corporation continues to further the careers of artists and group attractions while Civic Concert Service fulfills the demands of organized audiences to hear and see the artists and attractions of their choice.

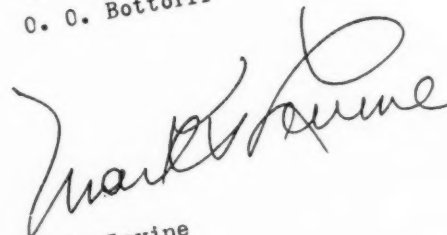
For more than thirty-three years, Civic Concert Service, through a well trained field force and an alert administrative staff, has been solving problems through the formation and profitable operation of Civic Music Associations in cities, large and small, which want the successful organized audience plan.

Since 1921, when Civic was founded in Chicago, America—its people, its economy—has withstood the turbulence of war, depression and change. But the passage of more than three decades has in no way lessened the thirst of America's millions for the best in music. The productive teamwork of NCAC and Civic has answered any call for assistance. Understanding the individual problems of artists and committees the TEAM has extended itself in order to keep music healthy . . . by keeping artists busy and concert halls filled.

Our devotion to the world of music is guided by the highest principles of business standards. Our concepts and procedures follow the best American precedents. The fruits of our teamwork are on the toursheets of the world's finest artists and attractions and in the box offices of the nation's concert halls. We shall continue our dedicated efforts with the hope that our teamwork will enable us to contribute in even greater measure to the betterment and furtherance of music in America.



O. O. Bottorff



Marks Levine

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London Premieres Include Two New Operas By Lennox Berkeley

By CECIL SMITH

ENGLISH opera is enjoying the most fortunate season in its entire history. Benjamin Britten's latest work, "The Turn of the Screw", was given its premiere in Venice in mid-September, in a performance that proved to be the high point of the Biennale (see Nov. 1 issue); and at the beginning of October it was presented in London during a two-week season of the English Opera Group at the Sadler's Wells Theater.

The English Opera Group also gave London its first chance to hear Lennox Berkeley's one-act comic opera "A Dinner Engagement", which was staged for the first time at the Aldeburgh Festival in June, and Arthur Oldham's modernization of Isaac Bickerstaffe's eighteenth-century ballad opera "Love in a Village". Britten's "The Rape of Lucretia" was revived, with Martha Lipton mak-

ing her London debut in the title role; and Britten's reworking of "The Beggar's Opera" was restaged. Shortly before the English Opera Group season opened, the Sadler's Wells Opera produced Berkeley's "Nelson", which was forthwith taken to the provinces while the Britten group borrowed the Sadler's Wells Theater.

These autumnal offerings do not represent the entire season's output in the field of native opera. After long preparation, William Walton's "Troilus and Cressida" will be mounted at Covent Garden before Christmas. In late January or early February, Covent Garden will introduce still another English work, Michael Tippett's "The Midsummer Marriage". Eight English operas, six of them wholly contemporary, presented in first-class style by professional opera companies in London within six



Denis De Marney

A scene from Berkeley's "Nelson": Nelson (Robert Thomas) and Lady Hamilton (Victoria Elliott) meet for the first time at a ball

months! Metropolitan and City Center please copy.

"Nelson" was Lennox Berkeley's first opera. Its workable libretto, by Alan Pryce-Jones, deals straightforwardly with the obvious main events of Nelson's life—his abandonment of his wife in favor of Emma Hamilton, his subsequent decision to choose his duty to his country in preference to his love for Lady Hamilton, and his death in the Victory, with the famous words, "Kiss me, Hardy". Berkeley has endeavored to do his share toward the perpetuation of what may be called the standard operatic tradition, as opposed to the special and personal operatic experiments of Britten. He has written music that is hearty and honest, without becoming cheap. But "Nelson" has many shortcomings as theater music; the orchestral score is often thick and poorly

designed to let the voices and the words be heard, and the timing is far from expert.

To some extent his second opera, "A Dinner Engagement", has the same faults, though the lightness of its humor and the urbanity of Paul Dehn's blithe libretto are mitigating features. If Berkeley keeps on, he may well reach the public effectively in some later opera, for his own post-mortem remarks upon his miscalculations in "Nelson" show that he is open to correction and criticism. Perhaps he has profited from observing the reactions of the English Opera Group, who appear to think that criticism is fair only when it amounts to hero-worship.

Not all the operatic adventures of the autumn have been in the realm of native music. Honegger's "Joan of Arc at the Stake", for (Continued on page 28)

Cincinnati Produces The Tempest with Sibelius' Music

By
MARY LEIGHTON

THE Cincinnati Symphony and the Antioch Area Theater, of Yellow Springs, Ohio, joined forces to present the United States premiere of the Shakespeare-Sibelius "The Tempest" for the eighth pair of the season's regular subscription concerts, at Music Hall, Dec. 3 and 4.

The performance of the play, with the Sibelius "incidental music" (with a few cuts), resulted from the combined efforts of Thor Johnson, conductor of the orchestra, and Arthur Lithgow, managing director of the Antioch company. Mr. Johnson acquired the music while visiting Sibelius and has held the rights for the American first performance for three years.

When the Antioch players began to receive national recognition for their presentations of Shakespeare at Yellow Springs, Mr. Johnson's problem of how and where to find a suitable dramatic group was solved. The production was placed under the direction of Basil Langton, who has been at various times director of many British theaters. Frederick Kiesler, Viennese architect, now on the faculty of the Juilliard School of Music, designed the set.

The major roles in "The Tempest" were assigned to professional actors, with minor parts in the hands of Antioch students. What should have taken several weeks of rehearsal was limited to three

days, due to the brief time available to the New York actors who came here. Consequently the Saturday night performance showed vast improvement over the Friday afternoon initiation.

However, I came to the conclusion that "the play's the thing". Lee Henry's Prospero, in stage movement, speech, and imposing appearance, indicated his Shakespearean experience. He was a commanding personality at all times. Paul Sparer's Alonso was portrayed with dramatic forcefulness and authority, with keen projection of voice and characterization. Ellis Rabb, as Ariel, moved about the stage with fleetness and grace, and his lines were effectively delivered. Meredith Dallas accomplished some persuasive and dynamic acting in the part of Caliban, but more resonance than clarity prevented his lines from being projected understandably over the footlights. Arthur Lithgow, as Stephano, and

Budd Steinhilber, as Trinculo, fared better in their dialogue, and the threesome's humorous antics brought rounds of applause.

Vera Fusek, as Miranda, was the least effective among the cast of principals, though she was attractive in appearance and had a charming stage manner. Archie Smith's Ferdinand was pleasing on most counts. Others in the cast were Kenneth Sleeper, a competent Antonio; Keith Harrington as Gonzalo; Kelton Garwood as Sebastian; James Rose as Adrian; Edward Murray as Francisco; Frances Loud, Ann Tremain, and Dorothy Laming as Iris, Juno, and Ceres, respectively.

Although the music played a secondary part in this production, it supports the play during interludes and supplies transition from scene to scene. I have heard movie scores that served the drama better in the overall coverage of events, but the opening fury of

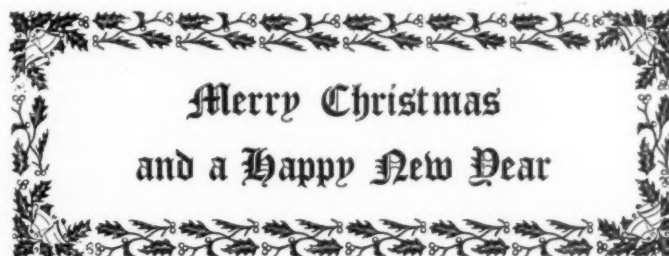
the tempest scene is far above average in its musical content. Also notable was the music for Stephano's entrance and for Ferdinand at the beginning of Act III. To judge properly the quality of the music it should be heard again.

The solos of Bige Hammons and Mary Garnet Poarch, baritone and soprano from the Cincinnati Conservatory of Music, supplied impressive moments and were clearly heard. An off-stage chorus from Cincinnati's Music Drama Guild was heard at times and assisted in furthering the descriptive elements needed for animal noises and mood effects.

The newly organized Ballet Russe de Monte Carlo appeared with the Cincinnati Symphony under the direction of Ivan Boutnikoff, guest conductor, for the regular series programs on Nov. 20 and a special performance, Nov. 19, at Music Hall. Ballets new to Cincinnati were Ruthanna Boris's clever "Cirque de Deux", Antonia Cobos's "The Mikado", and Massine's "Harold in Italy". Highlights of the Friday night program were Maria Tallchief and Frederic Franklin in "Swan Lake"; Gertrude Tyen and Alan Howard, ably abetted by Christine Hennessy and Joseph Busheme, in "Cirque de Deux"; Leon Danielian as Ko-Ko, Joseph Savino as Nanki-Poo, and Mr. Franklin as Katisha in "The Mikado".

The First Piano Quartet gave first local performances of Bach's Concerto for Four Cembalos and Orches-

(Continued on page 31)



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In This Issue . . .

London hears two new operas by Lennox Berkeley, "Nelson" and "A Dinner Engagement", and other English works (Page 3).

Cincinnati presents "The Tempest" with accompanying score by Sibelius for first time in the United States (Page 3).

Metropolitan Opera audience hears Pierre Monteux conduct revival of Massenet's "Manon," Dec. 3; other performances there reviewed, Nov. 22 to Dec. 4 (Page 5).

International Concert Service founded by Ward French and Robert Ferguson (Page 6).

New York orchestra concerts in review, Nov. 21 to Dec. 5 (Page 7).

Isaac Stern, "flying violinist", tours twice around world within two years (Page 8).

Chicago hears new artists in Lyric Theater season, and applauds symphony concerts (Page 10).

Boston Symphony and Koussevitzky Foundation commission fifteen works for orchestra's 75th season in 1955-56 (Page 11).

Alberto Erede discusses calling of opera conductor (Page 12).

New York recitals in review, Nov. 21 to Dec. 5 (Page 13).

Sylvia Marlowe terms the harpsichord a "timeless instrument" (Page 16).

Donaueschingen Festival presents wide range of contemporary music (Page 18).

New recordings in review (page 23); new music (page 30); recent books (page 32).

Von Einem ballet premiered at Alpbach, Austria (Page 33).

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Canadian Enterprise

AMERICA at long last is to have an international festival comparable in character, if not in size, to the great summer potpourri at Edinburgh, Scotland. Ironically, it will not be in New York, Chicago, San Francisco or any other great music center of the United States. It will be in little Stratford, Ontario, which leapt into prominence two years ago with its surpassing summer series of Shakespearean drama.

So successful have the play performances been (125,000 visitors came to see them last summer) that it has been decided to enlarge the scope of the festival to include music. From July 9 to Aug. 6 next year there will be four or five concerts a week mostly by the newly-organized Hart House Orchestra under the direction of Boyd Neel.

So far, Mr. Neel has scheduled all of the Bach Brandenburg concertos, a Vivaldi program, and some contemporary music including works commissioned for the occasion. Among artists already engaged to appear both as recitalists and as soloists with the orchestra are Elisabeth Schwarzkopf and Isaac Stern. A large chorus also is expected to participate. Louis

Applebaum, Canadian composer, is music director of the festival. Performances probably will be held in a casino in one of the city parks.

The Canadians make no bones about the fact that the festival is a bid for increased summer tourist business in southern Canada, and it is hoped that the music series, placed in the middle four weeks of the eight-week drama series, will double the number of visitors next year.

We in the United States can only shamefacedly take our hats off to the little town of Stratford, Ontario, and wish it all possible success in this shrewd and praiseworthy venture. It is astonishing that no community this side of the border has yet had the creative imagination to institute an all-arts festival in this country.

We hardly could hope to have a truly international festival in the European sense because of the transportation costs. But we certainly could, and should, have an all-American festival where the finest flower of all our arts would be annually on display. And think what a tourist attraction that would be!

A Giant in the Earth

THE death of Wilhelm Furtwaengler on Nov. 30, 1954, only a few months before he was scheduled to come with the Berlin Philharmonic to the United States for a tour, was a profound shock to those who knew and venerated him as an artist. It was also a bitter disappointment and deprivation for the younger generation of music-lovers who had not had the opportunity to hear him conduct except in recordings, and were looking forward eagerly to his return to this country after almost a quarter of a century's absence. For among the world's greatest conductors none had a more personal magic than Furtwaengler. As he stood on the podium, leaning backward slightly and spreading out his arms, he had the aura of a high priest at some sacred rite. To him, music was indeed a sacred thing, and whatever his human failings, no one who knew him or heard him conduct could fail to recognize the dignity of his mind and the grandeur of his soul.

We should be grateful that the political and personal controversies that raged about Furtwaengler during his last twenty years never touched his art. His bitterest critics never

denied him his genius. Nor was he a coward. The writer well remembers a concert in Berlin in 1934, when he conducted Hindemith's new "Mathis der Maler" Symphony, at which the Nazi bigwigs sat glowering with disapproval in the front rows, while the students and "radicals" wildly cheered the music from the rear of the hall. Yet Furtwaengler never allowed the concert to degenerate into a political demonstration. He conducted the score with obvious belief and enthusiasm, and gave no sign that he expected any other than a purely artistic reception of it.

All of Europe had long since acclaimed him again in the post-war years, forgetting the bitternesses of the past. It is a great pity that the United States did not have an opportunity to welcome him once more. For no one had ever insisted more fiercely than Furtwaengler that music cannot be the plaything of politicians, that art is only degraded if it becomes the servant of dictators and the catchword of the mob. He would have come to us with music, and music alone, in his heart, and he would have enriched our lives as only great artists can.



On The
Front Cover

•
MOURA
LYMPNY

RETURNING to the concert stage after a three-season sabbatical, Moura Lympny reappeared in a successful Carnegie Hall recital on Dec. 12, at the close of her recent European tour.

The noted pianist, born in England, had her first studies as a child at Liège Conservatory. She made her bow at twelve as soloist with Sir Basil Cameron in Mendelssohn's G minor Piano Concerto. At thirteen she won the Ada Lewis Scholarship at the Royal Academy of Music, in London, where at fifteen she was graduated with highest honors. She

then had further study under Paul Weingarten in Vienna and, most importantly, with Tobias Matthay in London. In 1938 she participated with 77 pianists from many lands in the Ysaye Competition at Brussels, and won the second prize. Artur Rubinstein, one of the judges, recommended her so highly to his Paris manager that tours followed in Holland, France, Belgium and South America. When the war began, Miss Lympny returned to England. In 1941 she was chosen to play the new Khachaturian Piano Concerto at Queen's Hall; by 1945 she had become one of Britain's foremost pianists. With Sir Adrian Boult, she was the first British musician to appear in Paris after the liberation. The next year she was invited to represent English music at the Prague Festival. In 1948 she was elected a Fellow of the Royal Academy of Music. Prior to that she recorded several concertos for London frr. Since her applauded New York debut in 1948, Miss Lympny has given many recitals and appeared with major orchestras in this country. In 1951, Miss Lympny was married to Bennet Korn, New York radio advertising executive, and now makes her home in Manhattan.

Monteux Leads Manon Revival

A STUNNING new production on Dec. 3, of Massenet's "Manon", which has not been heard in this theater since 1952, sustains the Metropolitan's remarkable record this season of giving outstandingly fine performances of revivals.

We were treated to a "Meister-singer" that recalled almost forgotten glories; then "Andrea Chenier" came along with a mounting and a cast of show-stopping brilliance. Now "Manon", a triumph for the French genre which has never been notably strong at the Metropolitan. (I had almost said "for the French wing", but no such thing really exists here any more, and there was not a single Frenchman in the production, so far as I know, except the conductor, Pierre Monteux.)

"Manon" is all style. Without style it becomes mawkish, trivial and a weak thing upon the stage. The presence, at the helm, of probably the greatest living French conductor, Pierre Monteux, was assurance enough that that indispensable ingredient would be sought and found. One has not frequently heard such elegance in phrasing, such subtlety of nuance, both on the stage and in the orchestra, nor such sophistication in dramatic exposition in the Parisian manner as Mr. Monteux insisted upon in this performance. In his hands, the work attained the Gallic *hauteur* that it must have to escape its banal and melodramatic propensities.

But Mr. Monteux had powerful allies among his non-French conferees. First was Victoria De los Angeles, one of the great sopranos of our day, in the name part. To portray a fickle, glamor-dazzled girl at the operatically impossible age of sixteen is no small assignment, but Miss De los Angeles invested the role with that alternation between childish naivete and calculating worldliness that makes the thing believable, the while she sang with infinite purity and fastidious vocal technique such choice morsels as the famous third-act Gavotte and the "Adieu" to the little table.

Polished Vocalist

She was seconded by Cesare Valletti, one of the most polished vocalists in the company, in the role of Des Grieux. Mr. Valletti, handsome and debonair as befits the chevalier, was as aristocratic vocally throughout the evening as he was visually and won himself high acclaim for his "Le Rêve de Manon", one of the familiar highlights of the score. Then there were Fernando Corena, the swash-buckling Lescaut; George Cehanovsky, the practical lover, De Bré-tigny; Alessio De Paolis, the vindictive Guillot; and Lorenzo Alvary, who ably impersonated Des Grieux, *père*, in place of Jerome Hines who was ill. All contributed



Sedge Le Blang

their best (which was very good indeed) to a resplendent, cogent, exciting performance.

The renewed sets and costumes are sumptuous and the stage direction of Dino Yannopoulos was at once credible and tasteful. The gorgeously costumed ballet, headed by Mia Slavenska, Diana Turner and Malcolm McCormick, added color and gaiety to the Cours la Reine.

There also was a debut—that of Shakeh Vartenissian, protégée of Rosa Ponselle, who took the small role of Pousette. Since she generally sang in short phrases or in ensemble, it was difficult to gain much impression of her work except that it revealed an apparently well-cultivated voice of considerable dimension and maturity. We shall look forward to hearing more from her.—RONALD EYER

Il Barbiere di Siviglia, Nov. 25

This performance featured an important change in the cast. Frank Guarrera's portrayal of the barber was vital and musically gratifying. His "Largo al factotum" was remarkable for its rhythmic accuracy. Vocally and histrionically Cesare Siepi's Don Basilio was peerless. Excellent taste and beauty of tone were evident every instant and his conception of the scheming music teacher was a model of restraint and economy of means. Roberta Peters was a vivacious and pretty Rosina. Although she had trouble with pitch in her middle register earlier in the evening, she acquitted herself splendidly in the music-lesson scene. Cesare Valletti's excellent Almaviva was sensitive rather than dashing. His voice had unusual warmth and luster. Fernando Corena romped through the part of Dr. Bartolo and Jean Madeira, George Cehanovsky, Alessio De Paolis and Rudolf Mayreder proved themselves in their respective parts. Alberto Erede conducted with care. —E. G.

Die Meistersinger, Nov. 26

Lawrence Davidson sang the role of Beckmesser in this performance, the first American to do so at the Metropolitan since David Bispham sang it in 1903. The presentation was further distinguished by the Sachs of Paul Schoeffler, who returned to the role after two years. Lisa Della Casa (Eva), Herta Glaz (Magdalene), Hans Hopf (Waltherr), Paul Franke (David), and Kurt Boehme (Pogner) had other leading roles. In conducting the opera, almost five hours in length, Fritz Stiedry again maintained a con-



Sedge Le Blang

Gambling house scene from "Manon", in the Metropolitan's recent revival. In the foreground, left to right: Victoria de los Angeles as Manon, Cesare Valletti as Des Grieux, and Fernando Corena as Lescaut. At left: Pierre Monteux conducting the Massenet work



Sedge Le Blang



Fritz Stiedry, who conducted "Die Meistersinger". Left: Lawrence Davidson, who sang Beckmesser for the first time on Nov. 26

tinuously glowing, lyrical performance of great beauty—one of his major achievements at the opera house.

Mr. Davidson had his music thoroughly in hand and sang cleanly and clearly throughout the evening. His command of the florid measures in Beckmesser's second-act serenade was a pleasure to hear, particularly with the satirical overlay of braying tone he adopted from time to time. His characterization stressed Beckmesser's foolishness and showed welcome restraint in his scene alone in Sachs' workshop when memories of the previous evening haunt him. Already a remarkably fine portrayal, it will doubtless be enriched with repetition.

The Sachs of Mr. Schoeffler was believable and heart-warming—quiet on the surface, but suggesting enormous compassion and feeling underneath. Diction and phrasing were constantly meaningful, and only a lack of much coloration in his ample voice detracted from complete delight in the performance. —R. A. E.

Madama Butterfly, Nov. 27, 2:00

Sumptuously clad in new costumes especially made for her by Yoshimura, a designer of Tokyo, Victoria de los Angeles made her first appearance of the season in the title role of Puccini's "Madama Butterfly" on Nov. 27. The two costumes and wigs made by Yoshimura were the gift of A. V. Rocha, a Philippine business man, who heard Miss De los Angeles sing the role at the Metropolitan some time ago and was so moved that he commissioned the costumes as a tribute to her artistry, when he returned home. Yoshimura is costume designer for the Fujiwara

Theater, and the costumes made for Miss De los Angeles were authentic in every detail.

Beautiful as her costumes were, it was Miss De los Angeles' singing that absorbed the listener at this performance. From season to season, her performance as Cio-Cio-San grows emotionally richer and musically more fascinating. Especially notable was the manner in which the exquisite colors in her voice blended with Puccini's expert scoring, notably with the woodwinds. The Flower Duet with Margaret Roggero, an excellent Suzuki, was another example of skillful blending. Eugene Conley was in good voice in the role of Pinkerton, and the others in the cast were Frank Valentino, as Sharpless; Alessio De Paolis, as Goro; George Cehanovsky, as Yamadori; Norman Scott, as the Uncle-Priest; Heidi Krall, as Kate Pinkerton; and Calvin Marsh, as the Imperial Commissary. Alberto Erede conducted a vigorous performance. —R. S.

Double Bill, Nov. 27

The season's first performances of the ineluctable twins were a rip-roaring success. No one strove for subtlety, but the powerful singers in both casts made the rafters ring, to the joy of a huge audience, and no one could have failed to share something of the exhilaration of the evening. Richard Tucker has one of his most effective roles as Turiddu in "Cavalleria Rusticana", and he sang and acted it on this occasion with tremendous impact. Zinka Milanov, as Santuzza, also gave a vigorous dramatic as well as vocal performance. (Continued on page 27)

International Concert Service Formed by French and Ferguson

INTERNATIONAL Concert Service, a new firm serving the "organized audience plan" field was formed on Nov. 19 under the leadership of Ward French and Robert Ferguson, both of whom had been relieved as officers of Columbia Artists Management and Community Concert Service, Inc., on Nov. 15. Mr. French and Mr. Ferguson will serve as president and executive vice-president respectively, with temporary headquarters in the Hotel Madison, Madison Ave. at 58th St., New York 22, N. Y. Other officers and directors will be announced when elected.

A principal financial backer of the new organization is James R. Fleming, retired judge and newspaper publisher of Fort Wayne, Ind., and a board member of the Fort Wayne Community Concerts group.

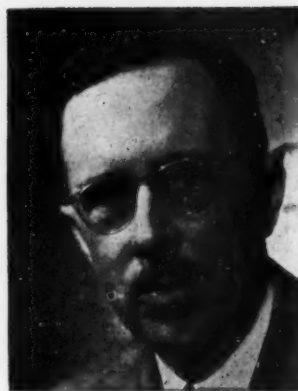
An executive committee has also been formed to assist Mr. French and Mr. Ferguson in directing International Concert Service. Its members, all formerly employed by Community Concerts Service, are: Flora Walker, Virginia Henderson, Vivian Taylor, Harold Welch, Ben Lobdill, and Norma Olson. Field representatives formerly employed by Community Concerts Service who have joined Mr. French include: Leonard Exum, Marion Ross, Alma Lauritzen, Benita Shields, Marjorie Lee, Roy Williams, Greta Skoog, Mr. and Mrs.

Willard Sistare, Mr. and Mrs. Joe Stover, Ruth Woodman, June Elson and Ethel Atwood.

Mr. French, former board chairman of Columbia Artists Management and former president of Community Concerts, is one of the pioneers in the "organized audience plan", having joined Dema Harshbarger, the first president of Civic Concerts Service, in the 1920s. Earlier he had worked on the Redpath, Chautauqua circuit after receiving his B.A. in music from Albion College in 1911. He was vice-president of Civic Concerts from 1925 until late 1930. On Jan. 1, 1931, he assumed the office of general manager of Community Concerts Service.

In October, 1948, at the directors' annual meeting, Mr. French was elected the first chairman of the board of Columbia Artists Management, while remaining president of Community Concerts. In 1953, the office of chairman of the board was eliminated, but Mr. French was re-elected as a director of Columbia and as president of Community Concerts Service.

While Mr. French was president, Community Concerts were introduced to many cities in Canada, Mexico, and Cuba. In 1938, Community Concerts were initiated in South Africa, but with only short-lived success due to the advent of World War II.



James Abresch

Ward French, President, International Concert Service



James Abresch

Robert Ferguson, Executive Vice-President, International Concert Service

Mr. Ferguson, of International Concert Service, was first employed by Community Concerts in September, 1929, as an Eastern field representative. A graduate of the University of Florida (1927) where he had founded the Glee Club and served as its first president, he had for two seasons been a local manager, prior to joining Community.

In 1931, Mr. Ferguson was named Eastern manager of Community Concerts Service and in 1942 he was elected vice-president of Community Concerts in charge of the Eastern Division. In 1951, Mr. Ferguson was elected executive vice-president of Community Concerts in charge of all field operations. He was also vice-president and director of Columbia Artists.

International Concerts will offer guidance to local communities in presenting concerts under the "organized audience plan". Subject to

availability, fee, and an artist's personal wishes, International, like its predecessors in the field, will strive to offer the best available talent commensurate with its local budget and irrespective of management affiliation.

In an interview shortly before both executives left New York on extensive field trips, Mr. French and Mr. Ferguson declared that they were gratified by the response of their many friends to their announcement of the formation of International. Both stated that in keeping with their established practice, the majority of their time will be spent in the field.

Under employee stock option plans, both Mr. French and Mr. Ferguson became substantial stockholders of Columbia Artists Management and still retain their interests. Both executives hold five-year employment contracts dating from 1952.

Walter To Conduct At Metropolitan

In commemoration of Mozart's birth bicentennial, the Metropolitan Opera will stage a new production of "The Magic Flute", in January or February, 1956. Bruno Walter will return to conduct the work. Since his appearances at the Metropolitan in 1950-51 as conductor of "Fidelio", Mr. Walter has not led operas anywhere, confining himself to symphonic concerts. "The Magic Flute" will be sung in English, in Ruth and Thomas Martin's revised version. Herbert Graf will do the staging, and Harry Horner will design scenery and costumes.

Announced for engagement for the current season are two young American artists, Albert Da Costa, tenor, and Robert McFerrin, baritone, winners in the Opera Auditions of the Air in 1954 and 1953, respectively. Mr. Da Costa, 28, was born in Amsterdam, N. Y., studied at the Juilliard School of Music, and has sung with the Charles L. Wagner Opera Company and with the Baltimore Civic Opera. Mr. McFerrin, 32, was born in Marianna, Ark., attended Fisk University and while holding a scholarship at Chicago Musical College, won various contests in that area. After war service, he was awarded a scholarship at the Berkshire Music Center, appeared on Broadway in "Lost in the Stars", toured in recital, and sang as soloist at the Stadium Concerts in New York.

Mr. McFerrin is the second Negro singer to be engaged by the Metropolitan within a few months, the other being Marian Anderson.

Mitropoulos Re-engaged By Philharmonic

Dimitri Mitropoulos has been re-engaged as musical director of the New York Philharmonic-Symphony for 1955-56. This will be the conductor's fifth season with the orchestra.

Metropolitan and AGMA Sign Two-Year Pact

A new contract between the Metropolitan Opera Association and the American Guild of Musical Artists was signed on Nov. 6. The new agreement, which is retroactive to last July 1, includes a provision for the first time covering "severance pay" for leading singers, stage managers and directors. It also establishes minimum rates of pay in various departments, and stipulates that virtually all members of the company shall be paid for pre-season rehearsals.

The severance provisions follow those previously established for dancers and chorus members. Solo artists with thirteen years' service within the preceding sixteen years are entitled to severance pay on the basis of \$200 for each year up to 20 years. If dismissed by the company, the artist must receive this in a lump sum. Soloists with twenty years' service who have reached retirement age (which is 45 years for women, and fifty for men) may retire and collect the severance

The Philharmonic's board of directors also announced that, at the suggestion of Mr. Mitropoulos, Pierre Monteux had been engaged as a guest conductor next season in celebration of his eightieth birthday, which occurs April 4, 1955. Mr. Monteux's last guest appearances with the Philharmonic were in 1944-45. Bruno Walter, George Szell, and Guido Cantelli, regular guest conductors with the orchestra, will again be on hand. Mr. Walter, observing the 33rd anniversary of his American debut, has

accepted an invitation to conduct a two-week Mozart festival early in 1956 in commemoration of the 200th anniversary of the composer's birth. The festival will include a performance of the "Requiem".

New members elected to the orchestra's board of directors are Richard Rodgers, Carleton Sprague Smith, and Gerald F. Beal. Mr. Rodgers made his debut on the Carnegie Hall podium last month conducting the Philharmonic in a program of his works for the benefit of the society's Pension Fund. In recent years he has contributed to concert music by joining with his Broadway colleague, Oscar Hammerstein II, in commissioning works through the League of Composers. Mr. Smith has served for more than twenty years as chief of the music division of the New York Public Library. Mr. Beal is president of the J. Henry Schroder Banking Corporation.

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International Chorus Links Texas and Mexico

EL PASO, TEX.—A new International Chorus of 250 singers has been formed, as a result of co-operation between three Rotary Clubs here and in Ciudad Juarez, Mexico. Orlando Barera, musical director of the El Paso Symphony, will lead the group. It is believed to be the first such choir of international sort to be founded in this part of the world. The organization will be used for the presentation of choral and orchestral works by the El Paso Symphony, in both El Paso and Juarez.

ORCHESTRAS in New York

Zimble String Sinfonietta Town Hall, Nov. 21, 5:30 (Debut)

The Concert Society added another garland to its much decorated activities this season by bringing the Zimble Sinfonietta to New York for the first time and by affording its subscribers the pleasure of hearing this excellent ensemble of first-rate musicians in a program of considerable diversity and interest. Since the Zimble ensemble has made many friends locally by way of an imposing series of recordings for Decca, as well as winning reports from Boston over the years, the late afternoon audience was prepared for, and got, performances combining the polished execution and warm, resonant string tone that have become characteristic of this group, which is conductorless. It consists of sixteen players from the Boston Symphony and is named for Joseph Zimble, its founder and one of its three cellists. Cues are provided by George Zazofsky, who also made a solo contribution on this occasion by playing the violin part in Bonporti's Concerto for Violin, Strings, and Cembalo. The other works in the program, which reflected the sinfonietta's forward-looking policy, were Alexandre Tansman's "Triptych", Bach's Concerto for Two Harpsichords in C minor (ably performed by Fernando Valenti and Daniel Pinkham, with, in this instance, rather turgid support from the strings), Alan Schulman's Theme and Variations (newly revised and given an ingratiating performance in the solo part by violist Joseph de Pasquale), and Rossini's Sonata Baroque. —C. B.

Stokowski Introduces Orff Work to New York

Boston University Orchestra, Chorus, and Soloists; Choir Boys of St. Thomas Episcopal Church; Leopold Stokowski conducting. Carnegie Hall, Nov. 21:

"Prairie" Normand Lockwood
"Carmina Burana" Carl Orff
(First New York performance)

It was high time that we heard Carl Orff's "Carmina Burana" in New York, and Leopold Stokowski saw to it that the first local performance was tonally lustrous and emotionally compelling. Since it was first performed in Frankfurt-am-Main in 1937, this work has become famous throughout the world, for reasons that are obvious to anyone at first hearing. For these settings of thirteenth-century poems are bursting with life, sensual, exalted, humorous, impassioned, and visionary. The medieval Latin and German verses are amazingly vivid. They give us a fascinating glimpse into a world in which the most rigid ideals and social codes were mingled with a boisterous, realistic, and dynamic humanity. The drunken abbot roars out his jests; and the threadbare scholar dreams of his lofty love.

Perhaps the first thing that strikes the listener is the sonorous beauty of this music. Orff uses rich but uncomplicated harmonies; he writes in simple terms as far as development is concerned; his melodic ideas are amazingly bare and functional; but the rhythm is always vital and subtly allied with the poetry. We are ravished by the sounds of this score at the same time that we are stirred by its profound humanity. Orff is neither a pedant nor a sensationalist. He is a musical dramatist of genius.

The Boston University musicians gave a very creditable performance. Mr. Stokowski reduced everything a

Robert Casadesu



bit in scale, tending to keep everything as piano as possible. This resulted in sounds that were invariably pleasant and well blended. Despite its fearsome battery of percussion, its heavy brasses and two pianos, the score is delicate and hauntingly exotic in many sections. Soloists included Jean Bowers, Dorothy Hickey, Leslie Loosli, Ruth Ann Tobin, and Frances Marsh, sopranos; Elmer Dickey, tenor; and Kenneth Shelton and John Colleary, baritones.

Normand Lockwood's "Prairie", a setting for chorus and orchestra of Sandburg poems, was commissioned by Thor Johnson for the 1952 Ann Arbor Festival at the University of Michigan. It is a skillfully scored and effective, if musically mediocre, work. Mr. Stokowski and his young musicians performed it handsomely.

At the close of the concert the audience demonstrated in a prolonged ovation its excitement over the "Carmina Burana" and its gratitude to Mr. Stokowski. —R. S.

Little Orchestra Plays New Works By Casadesu and Starer

Little Orchestra Society, Thomas Scherman, conductor. Robert Casadesu, pianist; Wallace Shapiro, clarinetist; Robert Nagel, trumpeter; Erwin Price, trombonist. Town Hall, Nov. 22:

Concerto a Tre, for clarinet, trumpet, trombone, and strings..... Robert Starer
(First performance)
Suite No. 3, in G, Op. 55..... Tchaikovsky
Capriccio for Piano and String Orchestra, Op. 49..... Robert Casadesu
(First performance)
Concerto for Piano and Orchestra in A major, K. 414..... Mozart

Robert Casadesu was the feted soloist in the two latter works of this program. His own Capriccio is a tidy little score in neo-classic style, with Gallic tastefulness and clever writing. There are some derivations in the harmonic color at times—a dry and champagne-like tang, which suggests a milder Stravinsky. The eminent pianist played the three-movement work with virtuosity and lightness. His most moving and consummate performance was, as expected, in the Mozart concerto, with particular richness in the final movement.

The Concerto a Tre by Robert Starer, a thirty-year-old composer born in Vienna, but trained and now living in this country, proved a vigorous, well-constructed score in a stimulating reading. Its three movements are written with a bright, pungent modern style of orchestration, and feature a group of three soloists set off against the main orchestra, as in the concerto grosso. The thematic substance is animated and, except for veiled and poignant opening and closing passages in the central Andante, generally of a dancelike propulsion and heartiness. Composer and soloists bowed repeatedly to warm applause from the audience.

The orchestra, which under Mr. Scherman had given the Starer work a strong and buoyant reading, provided a delicate and exotic perform-

Rossini's Otello in Concert Form

Rossini's "Otello" was the season's first offering of the American Opera Society, in a concert performance in Town Hall on Nov. 23. Its triumphant success with the public proved that there is no intrinsic reason why this music should be assigned to the library shelf. Rossini himself thought so highly of it that he bracketed it with "William Tell" and "The Barber of Seville" as one of the three works of his that he believed would survive. Enormously popular in the earlier nineteenth century (when there were singers who could cope with its formidable technical challenges), it gradually fell into neglect. As far as is known, "Otello" had not been given in New York for over fifty years. In fact, the average opera lover, who thinks of "Otello" only in terms of Verdi, has barely heard of Rossini's once world-famous opera seria.

Comparisons between Rossini and Verdi have little point, since the works are completely different in style and idiom. After all, Rossini wrote in 1816 and Verdi in 1886, seventy eventful years later, when music had changed unbelievably. Much abuse has been heaped on the libretto fashioned for Rossini by Marchese Berio, a learned nobleman of Naples, but I cannot agree with it. Even Boito took his liberties with Shakespeare, and for his day Berio was remarkably sensible in his treatment of the play. He had no intention of remaining literally faithful to the original; but his libretto is swiftly-paced, singable, and venturesome enough to retain the murder of Desdemona at the end. That this needed courage is proved by the fact that the tragic ending had to be changed at some later performances because of outraged public protest.

On its own merits, does Rossini's "Otello" still seem a great opera? The answer is an unqualified yes. The music is packed with brilliant dramatic ideas; the ensembles are magnificent, rich in texture, beautifully balanced and developed; and the orchestra is surprisingly powerful and assertive. Above all, the harmonic texture of the work is fascinating. One observes many a thematic shape, many a harmonic coloring or touch of orchestration that inspired Verdi and later Italian opera composers.

The score used for this performance was not the original. Arnold U. Gamson, the capable and energetic conductor of the American Opera Society, had prepared a simplified, practical score for the production. He omitted some of the most forbiddingly difficult vocal passages; transposed some dangerous high tones downward; and, according to John Briggs, who compared the two scores, omitted the last six pages of the work. This last cut was highly questionable,



Jennie Tourel and
Arnold U. Gamson

for it is precisely these final pages that historians and critics have praised most lavishly. Nevertheless, with all its cuts and simplifications, this "Otello" remained a profoundly exciting musical experience.

To the singers and Mr. Gamson we owe thanks for an emotionally incisive performance that offset many of the disadvantages of the presentation of so stageworthy an opera in concert form. Jennie Tourel, as Desdemona, was the most expert member of the cast. She sang this celebrated mezzo role with bravura and in the grand manner. Gowned sumptuously in red and gold and blazing with jewelry, she presented a vivid stage picture. Thomas Hayward, in the title role, performed with great sincerity and dramatic thrust, though not without signs of effort in top phrases.

"Otello" contains not one but two very demanding tenor roles. Albert DaCosta revealed a pleasing and robust voice in the role of Rodrigo. He did not seem to be overconcerned with refinements of phrasing and nuance, but there was an exciting ring in his voice; one could not quarrel with so hearty a joy in singing as loudly as possible, since he did it so well. Thomas LoMonaco, the Iago, also possessed a substantial, powerful voice, but he did not succeed so well as Mr. DaCosta in keeping it smooth and even in quality under high pressure. There was a hootiness about his tones that offset their volume.

Carol Brice's rich, voluptuous contralto voice was a delight to hear in the role of Emilia, who is better treated by Rossini than by Verdi, as far as vocal opportunities are concerned. Chester Watson sang the role of Elmiro forcefully, and Charles Anthony performed the air of the Gondolier (sung offstage) creditably.

The male singers of the Concert Choir sang very well, and the orchestra played with tremendous energy if a bit coarsely at times. Mr. Gamson kept everything moving and tinglingly alive. —R. S.

ance in the Tchaikovsky suite, although the final Theme with Variations was rather noisily played.

—R. M. K.

Bruno Walter Marks Dvorak Anniversary

New York Philharmonic-Symphony, Bruno Walter conducting. Carnegie Hall, Nov. 25:

"Verklarte Nacht" Schoenberg
Symphony No. 38, D major, K. 504 Mozart
Symphony No. 4, G major, Op. 88 Dvorak

Although Antonin Dvorak died only

fifty years ago, on May 1, 1904, in Prague, so much has happened to the world and so much has happened to music that his G major Symphony seems far off in historical perspective. Composed in 1889, it is in many respects stronger than the "New World" Symphony written four years later. It is wonderfully healthy music, secure in its relationship to an honored tradition, yet romantically fresh and free in spirit and abounding in invention. No one could have conducted it with greater love, understanding, and stylistic felicity than Bruno Walter. He allowed its shamelessly me-

(Continued on page 17)



Enell, Inc.

Isaac Stern, accompanied by his wife, leaves by air for a tour of Europe

THREE centuries ago the Moravian scholar Comenius proposed the educational ideal "that the teachers shall teach less, and learners shall learn more". Among the several sovereigns of the concert world, none proves the efficacy of this aphorism more dramatically than does Isaac Stern. From his childhood mentors, save one, he gleaned next to nothing, by his own somewhat embarrassed admission. And in these many years as a touring artist he has never once taken his technique to the pedagogical repair shop, which represents more of a departure from standard virtuoso procedure than the non-violinistic reader might suspect.

Yet Mr. Stern's growth as a musician has been no slower and not much faster than the rest of his maturation—an altogether normal and desirable state of affairs. Of course, should a psyche that is bound up inextricably with a violin suddenly fall upon dark days, as everyone's must now and then, no audience would have to read the newspapers to know about it. At the same time the artist's self-reliant instinct and his professional pride conspire to set things right again. A Stern has nothing to hide because he could not; everything comes out at the ends of his fingers.

To know this man, that is to say, it is enough to hear him play. A certain interest attaches to the following facts nevertheless, the biographical principle being accepted that to know a road is to know its destination—if not the destiny that gave it direction.

Isaac Stern is a native of Kriminiesz, in the Soviet Union. Not to say "in Russia" sets his birth date as post-revolutionary—it was the 21st of July in 1920—but the matter is complicated, anyway, by the inconvenience that his home town lies on the historically dubious Polish border. He comes by his artistic temperament parentally, to whatever extent these things are congenitally predictable. His mother once held a voice scholarship in Leningrad. His late father had been born to the purple, an accident that did not hinder his aspiration to paint; when he brought the infant Isaac to San Francisco at the age of ten months, clapboard shingles replaced canvas as his media and the dilettante's dalliance turned out to have a high convertibility for adapting to American mores.

On the evidence, his adaptation was complete, right down to his son's music lessons. In other words, there weren't any, at least not until long after the usual starting point for prodigies. Instead of being packed off to some star-builder, Isaac just did what all of the other children did, happily oblivious to an aptitude that might have cost him a lot of fun in those carefree early years.

FLYING VIOLINIST

Isaac Stern completes two trips around the globe in a whirlwind of 22 months

By JAMES LYONS

At the age of six, rather perfunctorily, he began to "take piano", as the saying has it. He took it for two years, but not with any real enthusiasm. Then, when he was eight, music all at once arrived in the youngster's sensibilities. A contemporary who lived across the street had started to "take fiddle", and the rich sounds that he produced quickly made their mark in Isaac's burgeoning unconscious. The phenomenon was not lost on his elders; soon afterward a switch was arranged, and the wisdom of it was manifest immediately.

For what motivation one cannot say—surely a mixture of rare ability, childish compulsion to excel, and sheer joy—the young Stern made remarkable progress even for an obviously gifted boy. At ten, he entered the San Francisco Conservatory. The next year he made his local debut, and so successfully that Pierre Monteux was not reluctant to offer him extraordinary solo opportunities. It was Mr. Monteux's concertmaster, Naoum Blinder, who shepherded the boy through his most critical embryonic stage. Before it was over, he had appeared with aplomb under conductors as far east as Chicago.

Six Years To Reach the Top

By 1937, when the youthful artist came upon the New York scene, he was ready to take on more formidable competition than his neighbor of a decade earlier. A brief half-dozen years later he was being numbered among the world's great violinists by the highest critical tribunals.

"Actually", Mr. Stern will tell you, "I no longer think of a concert as such, anyway, but rather as one more chance to find the perfect expression of musically finite statements. It seems to me that avenues are constantly opening up to provide new ways of speaking these old truths". This attitude has proceeded largely from what Mr. Stern likes to call the "filth freedom" of the interpretative artist, which he uniquely enjoys—the freedom from being shadowed by more impressive comers: "For music is not a profession at all, you see, but a way of life, if you can pardon the cliché, and so it becomes more and more meaningful as everything in and around it comes slowly into focus". No mystic, he still insists on the omnibus concept of musical mysteries and the pressing necessity to effect their revelation, although admittedly "it is easy to look back in the lofty fashion from a plateau of achievement".

The vital center of Mr. Stern's esthetic philosophy, as a matter of fact, is not a bit

high-flown. It is, simply, that he insists always on knowing what is happening under his chin. To the extent that he is self-taught, it was accomplished because he had to know the whys, and in the first instance the why nots, of what he was doing. For this is an inquiring man, never content to swallow anyone's dicta on music or anything else. He may not be an alumnus of this or that university—the truth is that he never went to high school—but he moves easily in the most intellectual circles, conversing with assurance, making his points persuasively with a logic born of vast curiosity and superb empirical powers. In a word, Mr. Stern is not only a master violinist but a man of good will whose world of his own is at one with the way things are in "the great globe itself".

For the information of his friends, who have not seen much of him lately, it should be recorded that Mr. Stern has just completed a non-stop tour of 300 concerts that took him twice around the aforesaid globe in a whirlwind of 22 months. At the end of this season, the Almighty and S. Hurok, his manager, permitting, he plans to relax for at least six months and get reacquainted with his wife, whom he married in Israel after a seventeen-day courtship back in 1951.

Someday, how soon he cannot say, he wants to devote himself to teaching. Indeed, for a man so dedicated to the act of daily living, who so loves the feel of it in all of his senses, Isaac Stern has an inordinately welling impulse to repay Euterpe's bounty, with interest, to the common musical weal. When he brings himself to it, indubitably, the didactic of Comenius will come in for some revision, for the violinist has more to teach than most of his students possibly could learn.



Usher Hall, in Edinburgh, provides the background for a threesome including, from the left, Mr. Stern, S. Hurok, and Alexander Zakin, the violinist's accompanist



Golden Words

With three weeks of its tour still to go, the Sadlers Wells production of "A Midsummer Night's Dream" hit the million-dollar mark in gross receipts on Dec. 1 in Chicago. This surely is an all-time record for Shakespeare and would have astounded the Bard, who was a pretty successful businessman in his own time. His words, clearly, are not only immortal but golden.

Speaking of box office, the New York City Opera just wound up its most ambitious tour (32 performances of twelve operas in eleven eastern and midwestern cities) for a total of \$215,000, which was encouragement, indeed, for its sponsors. And S. Hurok's film-opera venture, "Aida," continues to make history at Manhattan's Little Carnegie Theater with a third-week gross of \$21,580, the second highest weekly gross racked up in the history of this theater, with "Aida's" first week holding the record.

Last Words

One of the more morbidly absorbing books to appear recently is "Dictionary of Last Words", compiled by Edward S. Le Comte (New York: Philosophical Library; \$5). Mr. Le Comte has been as scrupulous as possible about checking and using last words, spoken or written, so that many of them are short and of no great significance. It is surprising, however, how often even the briefest, common phrases seem to reflect the nature of the dying man or woman. Probably a thousand noted persons are quoted, but a sampling of final words of famous musicians will convey the flavor of the volume.

BEETHOVEN (when the wine he had asked for came): Too bad! too bad! it's too late!

BERLIOZ (in a note): A thousand greetings to Balakireff.

BRAMHIS: (after drinking a glass of hock): Ah, that tastes nice, thank you!

BURNEY: All this will soon pass away as a dream.

BUSONI (to his wife): Dear Gerda, I thank you for every day we have been together.

CHOPIN (clutching a crucifix to his heart): Now I am at the source of Blessedness!

DE KOVEN (telegram to wife): House sold out for Friday night,

box office *Vox Dei* Hurrah.

HAYDN: Cheer up, children, I'm all right.

HOLST (written): And I wish myself the joy of your Fellowship at Whitsuntide.

LEHAR: Now I have finished with all earthly business — high time, too . . . now comes death.

LISZT: Tristan.

MAHLER: Mozart!

MEDELSSOHN (asked how he felt): Weary, very weary.

MOZART (of his "Requiem"): Did I not tell you that I was writing this for myself?

MOUSSORGSKY: It's the end. Woe is me!

PAVLOVA: Get my "Swan" costume ready.

RAVEL (regarding himself in a mirror and pointing to the bandages about his head): I look like a Moor.

RUBINSTEIN, ANTON: I am suffocating. A doctor! Quick! A doctor!

RUBINSTEIN, NICHOLAS: Oysters! Nothing, Helen Andreyevna, will do me as much good as a dozen cold oysters. And an ice afterward.

SCHUBERT: Here, here is my end!

WAGNER: Call my wife and the doctor.

YSAYE (after his Fourth Sonata was played for him): Splendid . . . the finale just a little too fast.

Discovery

An indignant reader in San Diego, Calif., sends me a clipping from Hedda Hopper's column in the Los Angeles Times, which reads as follows:

"Dr. Leopold Sachse, stage director of the New York City Opera who is here to play himself in 'Interrupted Moment' tells an interesting story about a discovery of Lauritz Melchior's. 'Melchior raved so over her we sent for her,' Sachse said. 'This was when I was at the Met. The girl showed up—she was very thin and had to scrimp to buy a sandwich. I saw her potentialities but couldn't sell her to Edward Johnson who was then managing the Met. He wouldn't even see her.'

"Finally she won a chance to sing second feminine lead in 'Tristan und Isolde'. At dress rehearsal she kept tripping on her dress, stumbled and finally fell on stage. Johnson poked me with a finger and said: 'Well, what did you expect?' But when she sang that night she brought down the house. Her name? Helen Traubel. Even so she never would have had a chance if Marjorie Lawrence hadn't fallen ill and Kirsten Flagstad gone back to Europe. Those

things opened the way for the world's greatest Wagnerian soprano."

Calling this tale "ridiculous", my correspondent goes on to say:

"As I recall (and corroborate by my 'Metropolitan Opera Annals') Helen Traubel made her debut at the Metropolitan in the spring season of 1937, on May 12, 1937, to be exact, in Walter Damrosch's 'The Man Without a Country'. On Dec. 28, 1939, she sang Sieglinde in 'Die Walküre' with Flagstad as Brunnhilde, and she also sang Elisabeth in 'Tannhäuser' during the period before either Flagstad or Lawrence left the Metropolitan. So it would hardly seem that 'she never got a chance' until after those two singers left, although their departure did of course give her more opportunity.

"The second feminine lead in 'Tristan und Isolde' would, I suppose, be Brangäne, a role Miss Traubel certainly never sang, and which is usually assigned to a mezzo or contralto. Nor could Miss Traubel ever in her Metropolitan career have been described as 'skinny', and I think that at the time she came to the Metropolitan, although her fame was only in its beginning stages, she was well enough established in concert work that she didn't have to 'scrimp for a sandwich'."

This is exactly correct, and I can only say in reply that I find it hard to believe that such a fantastically inaccurate story could have come from anyone remotely connected with the Metropolitan. An explanation certainly is in order.

Forgotten Waltz

Theodore Presser has recently published a Liszt composition whose existence was suspected but which had never been found. It is the Quatrième "Valse Oubliée" (Fourth "Forgotten Waltz"), which was referred to by various Liszt biographers but was otherwise unknown.

The story of its discovery points up one of the composer's habits. Generous-spirited, Liszt often gave manuscripts of his music to friends and students. One of the latter, V. Mae Hoeltze, was among the so honored, and until she died she treasured her particular gift. Eventually her music library went to her son, Arthur A. Hauser. What was more natural than that Mr. Hauser should make the Liszt manuscript available for publication to Presser, since he is now president of the company. The autograph copy now belongs to the

Liszt collection at the Library of Congress in Washington, of which Edward W. Waters is custodian.

Those who like the other "Forgotten Waltzes" of Liszt will find the Fourth to be in the same nostalgic vein.

Current Research

Blyth Young, of Ottawa, Ontario, writes me: "Knowing your interminable quest for further knowledge of things musical, and as a reader of your page for many, many years, I felt sure you would be most interested in the enclosed clipping (from the St. John's, Newfoundland, *Evening Telegram*):

MUSICAL UNIT

The quartet is a musical composition for four instruments, or singers, originated with Joseph Hayne about 1755.

"Perhaps you could set your imps on a research project for more knowledge concerning Mr. Hayne, an Englishman no doubt."

We have searched the records diligently for this ingenious Hayne, Miss Young (I assume it is Miss?), but he eludes us completely. However, I find that Grove's Dictionary gives 26 pages to a fellow name of Haydn, who seems to have had something to do with the matter, although he doesn't appear to have had much truck with singing in this category. There was plenty of barbershop harmony in his day, but apparently few barbershop quartets of any repute.

A plushy full-page advertisement in *Vogue* (October) for George Carmel, Fifth Avenue couturier, shows a chic model against a montage of a page of music labeled "Autumn Dream."

You guessed it. The music is Mendelssohn's "Spring Song." Just couldn't resist the couturier's ancient custom of rushing the season, probably.

La Vrai Cuisine

The ubiquitous phonograph record, in its new incarnation, has not escaped the solicitous attention of the ad men. RCA Victor, I am told, is packaging a new album of tunes from various Latin-American countries, and the accompanying notes will detail recipes of each country's special dishes.

And General Mills' redoubtable Wheaties (Breakfast of Champions) now has a 5¼-inch 78-rpm record attached to the box. You just cut it out of the carton and play it. Since the disk runs for only 50 seconds, there are no Beethoven symphonies nor Wagner operas available, courtesy of Wheaties as yet.

Tea in Tahiti

A recently issued record called "Footlight Favorites from Behind the Iron Curtain" includes a "Tahiti Trot" in an arrangement charged to Dimitri Shostakovich. "Tahiti Trot" turns out to be none other than "Tea for Two". Vincent Youmans' heirs, please note!

Mephisto

First Citizen

Mrs. Marian MacDowell celebrated her 97th birthday on Nov. 22 in Los Angeles, and one of the most welcome gifts she might have received was news that the National Federation of Music Clubs has nominated her husband for New York University's Hall of Fame. Since Edward MacDowell's death in 1908, Mrs. MacDowell has devoted herself to the 600-acre retreat for artists known as the MacDowell Colony, located in the woods near Peterborough, N. H. Among those who have worked at the colony are Aaron Copland, Thornton Wilder, Roy Harris, Edward Arlington Robinson, William Rose Benet, and Willa Cather; its alumni include 26 Pulitzer Prize winners. The selectmen of Peterborough joined Mrs. MacDowell's many friends across the nation in extending birthday greetings; they elected her "Peterborough's First Citizen".

Chicago Lyric Theater Season Brings Debuts of Artists

By LOUIS PALMER

BETWEEN performances of Chicago's newly formed opera company, the Lyric Theater, and those of its established symphony, the early part of this season has been one long succession of exciting and musically rewarding events. The standard set by the Lyric Theater in its opening "Norma" and immediately following premiere of Giannini's "Taming of the Shrew" proved to be one the company and its artists surpassed time and again during its three-week run at the Opera House, Nov. 1-20. Word got about town that what was happening there regularly could not be duplicated in this country today, and after a first week of substantially filled houses, there was a run on the box office. The last two weeks were solid sell-outs. Inside the theater there was excitement in the audience in response to the musical excitement on stage.

New Singers Hailed

Of this there was abundance in the persons of Maria Callas, Giulietta Simionato, and Tito Gobbi—the first and last heard in this country for the first time—and Giuseppe di Stefano, whose voice has come into full flower in the years since he left the Metropolitan. For these voices, many in the audience had been prepared by recordings. In no case was there disappointment in the live voice, and in each there was pleasure in finding singers to whom dramatic action is not a foreign art. Add to these artists the discovery of Rosanna Carteri, soprano, and Gian Giacomo Guelfi, baritone, and you have the reason why Chicago's opera lovers felt their home was once again a live and beautiful place to be. For an admittedly brief period of three weeks, with an expansion to five planned for next season, Chicago had grand opera in a manner to make other centers look on with envy.

No matter how you approach the Lyric Theater's run, in retrospect, its true glory belonged to Maria Callas, whose six performances in three operas convinced most Chicagoans they were confronted with one of the greatest singers of all time. Certainly she can be likened to no other singer of the immediate past. Her voice is an instrument she uses for dramatic purposes at all times. It is capable of some of the most beautiful sound imaginable, but Miss Callas does not shrink from distorting it when the dramatic occasion requires. "Norma," "Traviata," and "Lucia" were Miss Callas' operas, in that order. Giulietta Simionato, in addition to Adalgisa in "Norma," was the Rosina of the "Barber of Seville," and the Carmen. Like Miss Callas, she is an excellent actress whose voice mirrors each role she undertakes. Rosina emerged a flesh and blood imp, and Carmen a lusty wench, each entirely credible in her setting. Tito Gobbi's Figaro has

lost much of the bounce it once had, but the kindly maturity of his elder Germont and the sinister satyr of his Scarpia remain unsurpassable masterpieces on the opera stage today.

It was doubly good to have had Giuseppe di Stefano in our midst again, for in a country with a dearth of heroic tenors who have both voice and appearance he cuts a remarkable figure.

To single out the above performers is in no way to belittle the remainder of the company. Carol Fox and Lawrence Kelly, who assembled and managed the company, provided a group of associate and supporting artists enabling each opera to be presented as a well-coordinated whole. Care and discrimination in casting were at all times present.

The chorus, in particular, was admirably chosen, trained, and costumed. As an example, "Traviata's" crowds both sounded and looked like the elegant assemblage it is meant to be, rather than the assortment of poor relatives we usually find on the opera stage. The orchestra was adequate, for the most part, under much the same caliber conducting by Nicola Rescigno and Jonel Perlea.

Since the performance of "Norma" and Giannini's "Taming of the Shrew" were covered fully in the Dec. 1 issue of MUSICAL AMERICA, there is no point in listing their casts here. But as for the other six works in the Chicago repertory, we can begin with "La Bohème," presented on Nov. 6 and 13, with Rosanna Carteri as Mimì, Giacinto Prandelli as Rodolfo, Gloria Lind as Musetta, John Tyers as Schaunard, Gian-Giacomo Guelfi as Marcello, Lorenzo Alvary as Colline, and Carlo Badioli as Benoit and Alcindoro. Joining Miss Simionato and Mr. Gobbi in the "Barber," on the 6th and 10th, were Algerd Brazis as Fiorello, Leopold Simoneau as Almaviva, Carlo Badioli as Bartolo, Nicola

Rossi-Lemeni as Basilio, and Mary Krete as Bertha.

Miss Callas sang Violetta in the "Traviatas" of Nov. 8 and 12. As mentioned above, Mr. Gobbi was the Germont, with Mr. Simoneau as the Alfredo. Gloria Lind appeared as Flora, Mary Krete as Annina, Virginio Assandri as Gastone, Algerd Brazis as Doupol, Miles Nekolny as D'Obigny, and Andrew Foldi as Grenvil. Supporting Miss Callas as Lucia, on Nov. 15 and 18, were Gian-Giacomo Guelfi as Ashton, Giuseppe di Stefano as Edgar, Miss Krete as Alisa, Thomas Stewart as Raymond, Lawrence White as Bucklaw, and Mr. Assandri as Norman.

In "Carmen," on Nov. 16 and 20, Miss Simionato sang the title role opposite the Don José of Mirto Picchi. Irene Jordan was the Micaëla, Mr. Brazis the Morales, Mr. Stewart the Zuniga, Miss Krete the Mercedes, Miss Lind the Frasquita, and Mr. Guelfi the Escamillo.

Singing the title role in "Tosca," on the 18th and 20th, was Eleanor Steber, with the Scarpia of Mr. Gobbi and the Mario of Mr. Di Stefano. Thomas Stewart appeared as Angelotti, Carlo Badioli as Sacristan, Virginio Assandri as Spoletta, Billy Mason as the shepherd, Andrew Foldi as Sciarra, and Mr. Brazis as the jailer.

Reiner Conducts Berlioz

With the great storm of activity at the Opera House, it would seem natural that interest at Orchestra Hall would take a less prominent place, but with Fritz Reiner conducting the Chicago Symphony there was no question of such a retiring gesture. Thursday nights have continued to be very much alive musically. Berlioz's "Harold in Italy" was performed in two levels of interpretation: that of the orchestra, which was moving and vital, and that of the soloist, Milton Preves, which was wooden and sluggish. But it was followed by an electrifying performance of Prokofiev's Fifth Symphony, from which it seemed evident that Mr. Reiner's dream of a virtuoso orchestra lies well within the realm of a possibility this season.

On Oct. 28, Elisabeth Schwarzkopf joined the orchestra in a performance of the Four Last Songs and the closing scene from "Capriccio," both by Richard Strauss. That this music created an effect is due almost entirely to the artistry of the singer and the sensitive support given her by the orchestra and Mr. Reiner. This was Miss Schwarzkopf's first appearance in Chicago, yet her welcome was such

that it can leave no doubt in her mind that a return would be in order.

Mr. Reiner invited Ernst von Dohnanyi to join the orchestra in a performance of his Piano Concerto in B minor on Nov. 4. The composer's playing was remarkably good; unfortunately, the music was not. It is rhapsodic in structure, with little of the ecstasy usually associated with that word. In the program it was followed by Brahms's Third Symphony in what was certainly the noblest conception of a performance Mr. Reiner has yet shown here. Warmth and dignity compatible with the score, depth of perception, balance of elements, and a pervading understanding made this performance one to treasure in memory.

Andres Segovia was the soloist in Castelnuovo-Tedesco's Concerto for Guitar and Orchestra, Nov. 11. This mediocre piece of movie music has Mr. Segovia as its *raison d'être*. And be it said at once, the performer sustained his position with regard to it, and to his audience. Immediately following the concerto, Mr. Reiner put forth the full sound of the orchestra in Roussel's "Bacchus and Ariane," Suite No. 2. It was evident he relished the music and the doing of it. The finale was worked up into a fury of sound, provoking cheers from the audience to rival those going on simultaneously at the Opera House.

The novelty of the program Nov. 18 was the first performance in this country of Rolf Liebermann's Concerto for Jazzband and Symphony Orchestra. For it, the Chicago Symphony engaged the Sauter-Finegan Orchestra. Both the regular subscribers and the jive set, attracted by the guests, were in for something of a shock. For the former, Liebermann's score never succeeds in having the two elements meet on compatible terms, and for the latter, the twelve-tone mode of writing still is a matter unknown. Both, however, seemed determined to enjoy the occasion. The work consists of eight continuous parts: Introduction, Jump, Scherzo I, Blues, Scherzo II, Boogie-Woogie, Interlude, Mambo. In each movement one or the other group is predominant, with the exception of the final Mambo. Here an attempt is made to fuse the two—an attempt that only partially succeeds.

Zino Francescatti appeared as soloist in Saint-Saëns' Third Violin Concerto on Nov. 25. If one could forget the pale hues of the work itself, this was an excellent performance with soloist and conductor in good accord. Of far greater impact, however, was the sparkling reading Mr. Reiner gave Schubert's Fifth Symphony and the full throated "Don Juan," which closed the program.

British Conductor Signed in Charleston

CHARLESTON, W. VA.—Geoffrey Hobday, British conductor and composer, will conduct the Charleston Symphony during its 1954-55 season, succeeding Antonio Modarelli, who was conductor for more than a decade. Mr. Modarelli died in April.

Mr. Hobday was selected to conduct the local orchestra from more than eighty applicants. He came to this country last year to become musical director of the Fort Worth Civic Opera and the Texas Christian University opera workshop. He has conducted orchestras in England, France, and Italy and has directed festivals of English music for Radio Monte Carlo.

The orchestra will resume double concerts this year after a lapse of several years during which only single concerts were given. The only exception to this new schedule will be the February concert, in which Walton's "Belshazzar's Feast" will be presented by the orchestra and the Charleston Civic Chorus.

—BAYARD F. ENNIS

Doulens Elected Vice-President at Columbia

Frederick C. Schang, Jr., president of Columbia Artists Management, has announced the election of Humphrey Doulens as vice-president and a member of the board of directors.

Mr. Doulens has been associated with Columbia Artists since 1938, when he became the representative there of the late Grace Moore. Prior to that he had been music editor of *Newsweek*. During World War II, as a Captain in the United States Air Force, he served globally as aide de camp to Lt. Gen. Laurence S. Kuter.

Mr. Doulens is now director of television and radio at Columbia Artists and will continue in that capacity.



Humphrey Doulens

PERSONALITIES

THE first performance of Wagner's "Die Meistersinger" next season at the newly restored Vienna Opera House will be conducted by **Fritz Reiner**, the only American conductor who will take part in the gala opening week. Destroyed during the war, the house has been completely rebuilt and is scheduled to be opened in November. Mr. Reiner's cast will be headed by **Irmgard Seefried**, **Paul Schoeffler**, **Wolfgang Windgassen**, and **Erich Kunz**.

Artur Rodzinski is reported to be convalescing in Rome from an illness that forced him to cancel two concerts at London's Royal Festival Hall early in December.

Jean Madeira, who will interrupt her assignments at the Metropolitan Opera in February to make a West Coast tour, has been engaged to sing Amneris in "Aida" during the opening festival week of the Vienna State Opera next November. Miss Madeira's manager, **Alfred Diez**, has also lined up the following summer schedule for the American soprano — she will sing *Carmen* in Munich, and in "Orfeo" under **Pierre Monteux** at the Théâtre de la Monnaie in Brussels, both in May; in August she will return to Munich for festival performances of the "Ring" (singing the roles of Erda and Waltraute), "Elektra" (Klytemnestra), and "Salome" (Herodias). She will tour Scandinavia before her first Viennese engagements in September. Another American singer joining Miss Madeira at Vienna, two months later, will be **George London**, who is scheduled to sing in "Aida" and "Don Giovanni".

Artur Rubinstein began his eighteenth concert tour in an appearance with the Los Angeles Philharmonic on Dec. 9. He will play his only Carnegie Hall recital this season on March 4.

Frances Yeend will leave this country for two weeks in January to fill an engagement at the Teatro Liceo in Barcelona, Spain, where she will be heard as Eva in performances of "Die Meistersinger" to be conducted by **Laszlo Halasz**.

Milton Katims and the Seattle Symphony saluted the city of Sydney, Australia, with a performance recently of Sir William Walton's "Belshazzar's Feast," assisted by the Seattle Choral. Sir William's brother, **Alec Walton** was one of the guests of honor at the concert.

Phillippe Entremont will return for his second nation-wide tour as visiting French artist in the fourth annual interchange-of-artists between the National Music League and the Jeunesses Musicales. The American artist traveling abroad this season is mezzo-soprano **Betty Allen**, who later goes to Italy to begin a similar exchange with the Gioventù Musicale there.

Loren Maazel, 24-year-old American conductor, was chosen to lead the Scarlatti Orchestra of Naples in the first performance of the recently discovered Oboe Concerto of Bellini late last month.

Ozan Marsh was soloist in the season's opening concert of the Philharmonic Orchestra of Indianapolis, on Dec. 1, which was attended by the largest audience in the ensemble's history. **Wolfgang Vacano**, of the Indiana University school of music faculty, conducted.

Tuso Santo has been engaged to sing in "Die Walküre" at La Scala. The American soprano signed her contract in Milan in November and is expected to appear there early next year.

Howard Mitchell will conduct five concerts in Europe next month, beginning with an assignment in Brussels with the orchestra of the Institute National Belge de Radiodiffusion. After guest appearances with the Residentie Orkest of the Hague, he will proceed to Athens, where he will complete his tour conducting the National Symphony of Greece.

Benjamin Grosbayne will conduct an all-American program with the Barcelona Symphony in January, with engagements to follow in Turkey and Greece.

The **Concertgebouw Orchestra of Amsterdam**, which has completed its first American tour, has presented an intricately fashioned glass vase from the Netherlands to the Metropolitan Museum of Art in New York. One of a group made at the famous glass factory at Leerdam, the vase was personally delivered to the museum by the orchestra's conductor, **Edward van Beinum**.

Hilde Gueden has left for Vienna to record the sound track for the Powell-Pressburger film version of "Die Fledermaus" and to sing in six performances of "Don Pasquale" with the Vienna State Opera. The soprano will return to begin her Metropolitan season in mid-January.

Tito Schipa returned recently to his native city, Lecce, in southeastern Italy, to sing in two performances of "L'Elisir d'Amore". The veteran tenor is currently touring cities in Tuscany and, in January, will go to Lucca to appear in "Werther" and the Donizetti opera at the Teatro del Giglio there. He will also supervise Lucca's entire opera season this year.

Joseph Szigeti, whose recent European tour covered England, Ireland, Switzerland, Belgium, Italy and Germany, will open his American season with the New York Philharmonic Symphony on Dec. 23. His later schedule will include appearances with orchestra in Boston, Cleveland, Detroit, and San Francisco, as well as on the campuses of California, Illinois, Cornell, and Rutgers universities.

Risë Stevens, **Robert Merrill**, and dancers **Andre Eglevsky** and **Diana Adams** will make guest appearances at a dinner concert in honor of **Spyros P. Skouras**, president of Twentieth Century-Fox Films, on Jan. 5 at the Waldorf Astoria. The annual event will also bring **Pierre Monteux** to the helm of the Symphony of the Air, which remains conductorless.

Schuyler Chapin and his wife, the former **Elizabeth Steinway**, became the parents of a son, **Miles Whitworth Chapin**, on Dec. 6. They now have four sons. Mr. Chapin is associated with Columbia Artists Management.

The **Concert Choir**, led by **Margaret Hillis**, will appear with the Chicago Symphony, under Mr. Reiner, in the first Chicago performances of Orff's "Carmina Burana" and Barber's "Prayers of Kierkegaard" in March.

George Hurst, conductor of the York (Pa.) Symphony and the Peabody Conservatory Orchestra, reappeared with the CBS Orchestra in Toronto in a Nov. 22 broadcast.

Katrina and Ingrida Gutberg have been booked for a coast-to-coast tour beginning in Albany, N. Y., on Jan. 5. The duo-pianists will spend much of their time filling dates in Canada before returning to Manchester, N. H., in April.

Maurice Wilk is appearing in three programs with the **Alma Trio** at Town Hall this month, along with a guest appearance in a concert by the **Bach Aria Group**. The violinist presented a solo recital at the same hall on Nov. 21.

Max Rudolf, artistic administrator of the Metropolitan Opera, returned to the symphonic field this month in an appearance as guest conductor with the Dallas Symphony. He also has guest symphony dates in San Antonio and Cleveland later this season.

The **Mannes-Gimpel-Silva Trio** was heard early this month in an A. W. Mellon concert at the National Gallery of Art in Washington.

Camilla Williams, who has recently returned from a European tour, has been engaged by the Sadler Wells Opera Company of London for four performances of "Madama Butterfly" in April.



Vera Franceschi, who appeared recently as soloist with the Peninsula Symphony in Newport News, Va., is shown here visiting the Governor's Palace in Williamsburg. Standing are a hostess at the palace and the Peninsula orchestra's conductor, **Cary McMurran**.



Licia Albanese relaxes at home with her son and her close friend **Giulia de Luca**, left, widow of the late baritone.

Boston Symphony Commissions 15 Works for Its 75th Season

IN celebration of its 75th anniversary, which takes place in the 1955-56 season, the Boston Symphony, its musical director, **Charles Munch**, and the **Serge Koussevitzky Foundation** in the Library of Congress have jointly commissioned fifteen new works by leading contemporary composers. The sum awarded for each is \$2,000. Works for symphonic orchestra, twenty to thirty minutes in duration, will be written by six European composers, eight from the United States, and one from South America.

Those who will submit scores from the United States are **Samuel Barber**, **Leonard Bernstein**, **Aaron Copland**, **Howard Hanson**, **Bohuslav Martinu**, **Walter Piston**, **William Schuman**, and **Roger Sessions**. The European composers are: **Benjamin Britten**, of England; **Darius Milhaud**, **Jacques Ibert**, and **Henri Dutilleul**, of France; **Gottfried von Einem**, of Austria; and **Goffredo Petrassi**, of Italy. **Heitor Villa-Lobos**, of Brazil, is the South American. The first to be performed will be Martinu's "Symphonic Fantasies", which Mr. Munch will perform in Boston on Jan. 7 and 8 of this season, and in New York the following week.

OPERA CONDUCTOR . . . Erede discusses facets of his art

By FRANK MERKLING

ALBERTO EREDE, who is conducting most of the Italian works at the Metropolitan Opera House this season and was in the pit for three out of five of the telecast opening-night excerpts, is a tall, elegant Genoese of 44, with sulphurous gray eyes and—since a few months ago—an imposing Vandyke beard. He also owns a pair of hands that would have delighted Dürer and that for the last five years have been eliciting sounds to delight the Metropolitan's devotees of Verdi, Rossini, and Puccini. In his manner are merged the volubility of the South and the stylistic control of the North.

"Verdi is my favorite opera composer", announces Mr. Erede, taking a forthright stand on a subject many musicians sidestep rather as they would poison ivy. "And Mozart, too", he adds with his quick smile; "Mozart and Verdi. To me they are perfect blends of music and theater". But the maestro's tastes are by no means exclusively Italianate. Felix Weingartner's favorite pupil and one-time student in Dresden, of the late Fritz Busch, he is equally at home in a Teutonic idiom. Mr. Erede's repertory of 200 symphonic works includes Bach's "St. Matthew Passion", Mahler's "Das Lied von der Erde", and all the Brahms and Beethoven symphonies. His 76 operas run the historical gamut from "The Coronation of Poppea" to "The Rake's Progress".

Obviously, the man has a prodigious memory. Yet Mr. Erede habitually keeps a score in front of him when he conducts. "Not that I follow it, page by page", he explains. "After all, there is truth in the old saying that a conductor must have the score in his head rather than his head in the score. Weingartner conducted without a score only when he felt that it was in his way, and never when he was not thoroughly familiar with it. Myself, I feel I know a work only when I can conduct by heart". (He pronounces it "by art".) "But I keep the score in front of me just the same. It's reassuring".

Weingartner Pupil

As a child the conductor studied piano, cello and composition. Graduating at seventeen from the Milan Conservatory, he met Weingartner in Switzerland, became his pupil, and two years later made an auspicious debut as a conductor. Soon he was wielding a baton in most of the leading opera houses of Europe. In 1934, conducting at Glyndebourne, the young maestro met Rudolf Bing; when Mr. Bing became general manager of the Metropolitan five years ago he sent for Mr. Erede, who this season is rounding out a quarter-century of conducting.

He finds one striking difference between Europe and the Metropolitan: the number of singers signed up for a leading role during one season. "At the Metropolitan last year I had five Mimis, for ex-

ample. Challenging! So many temperaments—it demands elasticity of the conductor. He gets the blame, you know, for a slow or fast performance. Few people realize that in many, many cases the conductor is merely accommodating a slow singer or a fast one. Conductors are not dictators!

"It's easier when you have a new production", he continued, "for then to some extent the conductor can mould the singer to tempi of his own choosing. And that is more like the situation in Europe, where it is widely the custom to change the cast and the conductor each season. Fresh blood, and so a 'new production' each year, you might say—but one that remains the same during the year because the same people take part in it. Two casts per opera is the average in a European company. And whereas here at the Metropolitan an opera may be given on and off throughout the entire season, in Italy one opera is performed intensively for four or six weeks and then no more. For the conductor this means he can concentrate on a few scores".

As it is, the dapper maestro finds himself so busy in New York that he has little time for relaxation, none at all for hobbies. In Italy, when he joins Signora Erede and their two sons in their Turin home, he reads history and art. "It's the same way with food", he



Serge Le Blanc

Alberto Erede

says graciously when you ask him how he likes American cooking. "When I have neither the time nor the proper frame of mind to enjoy a meal, I'm not fussy; but when I can do justice to a fine meal!"

Mr. Erede speaks proudly of his sons. One at fourteen is even taller than the maestro, knows that he himself is no musical genius, and is sensible enough not to try to follow in his father's footsteps. But the nine-year-old shows definite talent. At 2½, seated at the piano listening to a toy music box, the child not only perceived that the selection lacked a proper bass line but proceeded to supply it himself on the keyboard! The episode

kindles Mr. Erede's eyes in the telling.

"Artists are born, not made", the conductor agrees. "A good conductor, for instance, must dominate the orchestra naturally. If he is self-conscious—fatal. His authority cannot be conveyed through words or signals alone: it must be transmitted through his whole being. I remember hearing a poor performance at La Scala attended by Toscanini. The conductor in the pit either didn't know any better, or was unable to bring his musicians to do any better, until unknown to him one of them caught sight of the glowering Maestro in the audience. The news that he was there somehow communicated itself to every member of the orchestra, and from that moment they played like a dream".

Mr. Erede himself, even during a rare hour of repose in his hotel room with its view of the midtown skyline, indisputably transmits an impression of boundless but civilized energy. Looking back over his experiences, he can single out a number that are memorable: leading the NBC Symphony in the world premiere of Menotti's "The Old Maid and the Thief", for example, or being the first post-war visitor to the Glyndebourne podium, in May, 1946. But perhaps most fondly of all he recalls his association with Kirsten Flagstad in the revival of "Alceste" a few seasons ago at the Metropolitan. "A wonderful artist, a wonderful person to work with. And what a worker!" exclaims Mr. Erede with a flourish of his eloquent hand. "Imagine, for your farewell, taking the trouble to learn an entirely new role!"

Toronto Concerts Present

Galaxy of Visiting Artists

Toronto

FEW musical seasons in Toronto have opened with such a galaxy of artists in performances of superlative quality as have been heard in initial programs of the major concert series scheduled for 1954-55. Because she was making her first Toronto appearance and came to us in perfect voice, Elisabeth Schwarzkopf was a major sensation, singing in the Eaton Auditorium series. As perfect in lieder as in arias from Mozart operas, she exhibited all the qualities of voice, personality and musicality that make great singers superlatively great.

The Eaton series was opened by a recital from George London, already popular here as an operatic singer. While many prefer him in that medium, this reviewer was entranced by his handling of German songs, although he might have sung them with more relaxed intimacy.

Violist William Primrose was guest artist in the second concert of the Toronto Symphony's season, performing works from Purcell (Coate's arrangement of Suite for Strings) through Berlioz's "Harold in Italy", to Hindemith's "Der Schwanendreher". The program gave one of the greatest string players of our day, play for all his abilities; and his rather personalized

technique was equally engaging no matter what he performed.

The orchestra so far was at its best in the all-Beethoven program, Nov. 23-24, with Clifford Curzon as guest artist. His performance of the Fourth Piano Concerto was a masterly demonstration of rhythmic quality in a work offering fewer opportunities than others from the same source. The orchestra's performance, under Sir Ernest MacMillan, of the Sixth Symphony was outstanding for its sustained lyricism in the first two movements. The second was especially fine, with the cello and woodwind choirs turning in an almost hypnotic performance of the pastoral rhythms assigned to them. The third movement was somewhat underplayed; but on the whole it was a sensitively accurate presentation of the world's best programmatic music.

The opening program, with Guiomar Novaes, found the orchestra not yet in its stride for the season. Miss Novaes, however, lost nothing of the romanticism in the Schumann Piano Concerto in A minor.

On Nov. 9, Mischa Elman opened the International Artists series with able collaboration at the piano by Joseph Sieger. The Elman violinistic magic still pleases Toronto audiences, and the ap-

plause at this recital indicates his continued popularity with both musicians and laymen.

Toronto's newest and vociferously welcomed ensemble, the Hart House Orchestra under Boyd Neel, made its formal debut in a concert at Eaton Auditorium on Nov. 25, under the auspices of the Women's Musical Club. Mr. Neel brings to us from Europe all the finesse he there acquired in conducting a chamber orchestra through a varied program eminently suited to his instrumentation and without any straining for effects. His method is quiet to the point of self-effacement; but his control is perfect. Never a nuance is lost, nor a climax either anticipated or overdone.—COLIN SABISTON

Spokane Philharmonic Year Opens with Novelty

SPOKANE, WASH.—The season of the Spokane Philharmonic was launched on Nov. 8 at the Post Street Theater, with a concert conducted by Harold Paul Whelan. The program included Haydn's Symphony No. 13, in G major; a Concerto Grosso for woodwinds, brass and percussion, by Gerald Hartly, a member of the percussion section of the ensemble; three dances from "The Three-Cornered Hat" by Falla, and "Songs of a Wayfarer" by Mahler, in which Claramae Turner, contralto, was the assisting artist. Later concerts will include a performance of Roy Harris' "Folk Song Symphony", with the Spokane Symphonic Chorus assisting, on Jan. 18; and appearances as soloist of Leonard Pennario, pianist, on Feb. 14; and Todd Duncan, baritone, on March 21.

RECITALS in New York

Maurice Wilk, Violinist Town Hall, Nov. 21

Maurice Wilk's recital featured music by Beethoven, Schumann, and Paganini as well as by Bach and Bartok. The latter group sounded much the more interesting, perhaps because in the former the works themselves were not overly arresting—Beethoven's D major Sonata (Op. 12, No. 1), a Schumann intermezzo, and Paganini's "La Clochette" in Kreisler's arrangement. His playing in these works was always musicianly but without much color.

The soloist displayed much more feeling for the Bach Solo Sonata in A minor and Bartok's Sonata No. 1, in both of which his careful, analytic approach and his vibrato suited the sinewy music well. There was vitality to the Bach, especially of rhythm, and Mr. Wilk received a little ovation for it. In the first movement of the Bartok, the piano (played by the expert Adolph Baller) dominated the violin to a degree the composer could not have intended; but in the slow movement the soloist showed great understanding and beauty of line, and he trod the finale's thorny path with verve and enormous skill. —F. M.



Michael Tree

Michael Tree, Violinist Carnegie Hall, Nov. 23 (Debut)

Michael Tree, who made an exceedingly good impression in this debut recital, is a product of the Curtis Institute of Music and the teaching of Efrem Zimbalist. Endowed with a remarkable technique, Mr. Tree submitted it to severe tests in this program, which opened with the Vitali Chaconne and continued with Mozart's Sonata in B flat, K. 378, the Khachaturian Violin Concerto, Vieuxtemps's "Fantasia Appassionata", and a group of Sarasate pieces arranged by Mr. Zimbalist.

Throughout, the twenty-year-old violinist was undeniably the master of his instrument. Tricky double-stopping and shimmering harmonics appeared to be mere child's play, yet pianissimos were lustrous, and legatos even and beautifully modulated. At no time was there a harsh tone, rather a clean, consistently musical sound that brought as much warmth and light to the Mozart sonata as it did verve and color to the Sarasate dances. Mr. Tree's playing of Mozart was anything but cold, but it did sacrifice some of the music's grace and refinement to occasional bursts of energy. Being far from a superficial technician, this alert young artist might have offered further proof of his interpretative ability than was offered in this program. Mr. Tree should be hailed as a budding virtuoso, in many respects a greatly advanced one, and a musician of intelligence and personality. He was accompanied by Vladimir Sokoloff. —C. B.

Classic String Quartet Carnegie Recital Hall, Nov. 23 (Debut)

The Classic String Quartet, already familiar to record collectors by its recordings under the Classic Editions label, made its concert debut playing a program of three chamber works by English composers — Vaughan Wil-

liams' Quartet in A minor, Gordon Jacob's Quintet for Clarinet and Strings, a first New York performance, and Elgar's Quartet in E minor, Op. 83. The new quartet consists of Jesse Tryon and Peter Dimi- triades, violinists; William Gromko, violist; and Marjorie Neal, cellist. David Weber was the assisting clarinetist in the Jacob quintet. —N. P.

Maurice Euphrat, Pianist, Town Hall, Nov. 24 (Debut)

Mr. Euphrat, a young San Francisco pianist, who has toured in Europe and Australasia, and was chosen by the West Coast Critics' Circle for an appearance in the San Francisco Symphony summer series, was heard for the first time in New York. His recital opened with Haydn's Andante con Variazioni in F minor, to which he brought tonal beauty, restraint, and distinction of utterance, but was not able to infuse the necessary vitality and variety into it. The Liszt Sonata was approached in a more dramatic mood, but overpedalling and noisy effects, as well as some imperfect achievement of the taxing passage work gave evidence that he had not mastered the diffuse score. His refinement and lyric feeling had better scope in the opening work and in four Impromptus, Op. 142, by Schubert. The delicacy of his sentiment and penchant for intimate utterance seemed to designate him as an interesting keyboard personality, with greater growth to come. —R. M. K.

Anthony Kooiker, Pianist Town Hall, Nov. 26 (Debut)

Anthony Kooiker, pianist, a member of the faculty at Hope College, Holland, Mich., was presented in his New York debut recital by that institution, which had commissioned a new work, Four Preludes by John Lesard, for him to play for the first time on this occasion. Mr. Kooiker, who was born in Iowa, studied with Carl Friedberg, Georges Enesco and Sandor Vas, and was for a time Albert Spalding's accompanist, also gave a first hearing of a "Sonata Brevis I" by Frederick Werle. He proved a sensitive and forthright keyboard performer, and there were many moments of effective playing in his program—a rather informally assorted one, mostly of short works. The opening brace included a Toccata in G major by Bach, Walter Piston's Passacaglia, Howard Swanson's engaging Scherzo ("The Cuckoo"), with which he had a special success, and the Werle work, which revealed a certain accomplishment but no great individuality. Devoid of emotional warmth were Brahms's four pieces from Op. 119, played with less than a firm technical control. A group of Debussy and Ravel's "La Vallée des cloches" and "Alborada del Gracioso" closed the concert, which was well attended. —R. M. K.

Columbia Chamber Concerts Offer New American Works

No fewer than eight young American composers were represented on the first program of the Columbia Chamber Concerts series, which was given at the Museum of the City of New York on the afternoon of Nov. 28. This new project will arrange concerts in various auditoriums in New York, with the composers themselves participating whenever possible.

The initial program was made up of Daniel Lehmann's Woodwind Quintet, played by the composer, flute; Courtenay Cauble, oboe; Susan Cogan, clarinet; Irwin Rosenthal, horn; and Jane Taylor, bassoon; Joseph Kanter's Piano Sonata, played

by the composer; Marvin David Levy's Three Poems (Edna St. Vincent Millay), for mezzo-soprano and oboe, performed by Eudice Charney and Mr. Cauble; George Da Costa's Duo for Violin and Viola, played by the composer and Selward Clark; John Herbert McDowell's Two Allegros for Winds and Cymbals, played by Ross Norwood, Mr. Lehmann, and Mr. Kanter, flutes; Miss Cogan, clarinet; Mr. Cauble, oboe; Miss Taylor, bassoon; and Dale Henry, percussion; Ezra Laderman's Piano Sonata No. 2 (1953), played by Natalie Rojansky; John Kander's Five Folk Songs, performed by Ruth Schoeni, soprano, with the composer at the piano; and David R. Williams' Suite for Oboe, Clarinet and Piano, played by Mr. Cauble, Miss Cogan, and the composer.

Of the music I heard (all except the Lehmann Quintet and the Kanter Sonata), the work that seemed most mature and individual was Mr. Laderman's Piano Sonata No. 2, performed in masterly fashion by Miss Rojansky. This composer knows his Copland and Stravinsky, but he writes with fascinating harmonic sensitivity and inventiveness of texture. The thread is never broken, no matter how tenuous or far-fetched the musical fancy. The wide leaps, the complexity of tonal design always make sense.

Mr. Levy's songs, "Spring", "The Pear Tree", and "What Lips My Lips Have Kissed", are melodically expressive and ingenious in their combination of voice and oboe. They could have had a stronger emotional profile. Mr. Da Costa's Duo is a student-piece, not without shape and sense, but fearfully dull and repetitive. The McDowell Allegros, entitled "Happy Birthday, Tigrion", and "This Is One of Our Blameless Dances" contain clever passages but are not as amusing as the titles suggest they ought to be. At times, they threaten to become sober and straightforward. Mr. Kanter has set the Five Folk Songs acceptably, but his modern harmony is not sufficiently cogent to make it seem necessary. The songs have audience appeal. Without being either very original or very polished, Mr. Williams' Suite is quite entertaining and commendably brief. —R. S.

Elisabeth Schwarzkopf, Soprano Town Hall, Nov. 28, 5:30

The recital of Hugo Wolf lieder given by Elisabeth Schwarzkopf for the Concert Society of New York on Nov. 28 was exciting, distinguished, and, in some respects, controversial. Stunningly garbed in green, gracious in manner, and completely in command of herself, the artist charmed the capacity audience completely. At its best, her singing displayed the exquisite finish, technical mastery, and interpretative felicity that had marked her debut recital here last season. But in some songs Miss Schwarzkopf glided over the surface, both emotionally and vocally; she resorted almost to a parlano in the lower range and treated passages more in the manner of a *diseuse* than in traditional lieder style. A striking instance of this was her performance of "In dem Schatten meiner Locken", more evocative of a fashionable terrace on the Riviera than a Spanish hillside. The final "Ach, nein!", which was infinitely tender as Lotte Lehmann used to sing it, became merely cute.

It would be a grave injustice to this accomplished artist, however, to suggest that many of her interpretations were not on a vastly higher level than this. Deeply expressive was her treatment of the Goethe settings, the songs

of Mignon from "Wilhelm Meister": "Heiss mich nicht reden"; "Nur wer die Sehnsucht kennt"; "So lass mich scheinen"; and "Kennst Du das Land". Nor could one have wished a defter and wittier performance of the song of Philine. Again, in the song from the "Spanish Song Book", "Bedeckt mich", Miss Schwarzkopf sang with searing intensity.

She was especially happy in her



Elisabeth Schwarzkopf

treatment of the humorous songs such as "Du sagst mir dass ich keine Fürstin sei". But even in some of these, as in "Ich hab' in Penna einen Liebesten wohnen", there was more speech than song and a bit too much audience-consciousness. Miss Schwarzkopf is one of the most beautiful and accomplished artists who have visited us in many years. For this very reason one expects the highest standards from her. The pianist for this exacting program of lieder was Arpad Sandor, and Miss Schwarzkopf showed her gracious appreciation of his beautiful accompaniments by frequently asking him to share the applause. —R. S.

Musicians' Guild Town Hall, Nov. 29

The ninth season of this organization opened with a program including three familiar masterpieces and one American premiere. The last was the String Quartet No. 7, Op. 49, by Laszlo Lajtha, Hungarian composer (b. 1892), whose String Quartet No. 3 had been heard at the Coolidge Festival in Washington in 1930. As played by the Kroll String Quartet, his seventh essay in this form proved light and agreeable in spirit, with considerable fancy and humor, and a touch of folk inspiration. In the ingeniously contrived and gay opening movement there was a scherzo-like animation. The second uses a veiled harmonic color in its preamble; then the first violin begins a serene but dolorous song, in which the other instruments join. The third movement, Menuet, has something of a burlesque spirit, and the final section is a spirited and melodious piece in quasi-rondo form, with a theme of lively folk-dance suggestion.

The concert opened with Mozart's Piano Quartet in G minor, K. 478, performed by Artur Balsam, piano; Joseph Fuchs, violin; Lillian Fuchs, viola; and Leonard Rose, cello, with intimate ensemble feeling and considerable warmth of spirit. The Beethoven String Quartet in F minor, Op. 95, was given a poised and expert reading by the Kroll Quartet. Finally, with Philip Sklar, doublebass player, Mr. Balsam, Miss Fuchs, Mr. Fuchs and Mr. Rose provided an animated version of Schubert's delectable "Förelsen" Quintet. —R. M. K.

Alma Trio Town Hall, Nov. 30

The Alma Trio opened a series of four Beethoven programs with this concert and appeared for the first time here since its reorganization. Still on hand were Gabor Rejto, cellist, and

(Continued on page 15)

LETTERS

to the editor

For Creative Workers

TO THE EDITOR

A few apartments are available at Villa Montalvo, Saratoga, Calif., for the spring and summer of 1955, for writers, composers, painters and those doing research in the social and physical sciences.

Villa Montalvo, the former home of the late United States Senator James D. Phelan has, in accordance with the terms of his will, been converted to include a group of small apartments for the use of creative workers in the arts. These are available at less than comparable commercial rates, to persons with approved projects. Apartments are modern and completely furnished, and the rent includes all utilities. Montalvo is in the midst of a landscaped estate of 175 acres, with maximum quiet and surroundings of great beauty. The Villa is operated by the Montalvo Association, a non-profit organization.

For further information address, Executive Secretary, Villa Montalvo, Saratoga, Calif.

CAROLA WAGY
Executive Secretary
Saratoga, Calif.

Third Granada Festival Of International Scope

GRANADA, SPAIN.—Granada has just celebrated its third International Festival of Music and Dance, which each year attracts audiences from all over the world. The Orquesta Nacional was conducted by Eduardo Toldra and Ataulfo Argenta. In its programs the soloists included the soprano Tofiy Rosado, the guitarist Narciso Yepes, and the noted pianist Wilhelm Kempff.

Under the leadership of Karl Muenchinger, the Stuttgart Chamber Orchestra presented as soloists the members of the French Wind Quintet. Shortly before arriving from Barcelona, these artists had a spectacular motor accident, in which the French horn player was wounded in the lip. Francisco Martinez, soloist on this instrument with the Orquesta

Nacional, was hastily summoned from Madrid and substituted after only a few hours in which to rehearse.

The Granada Festival also presented the Agrupacion Coral de Camara of Pamplona, conducted by Luis Morondo; the Loewenguth Quartet; the Spanish Ballet of Pilar Lopez and the classic one of Margot Fonteyn; an Andalusian Festival of Dances and Songs; choruses and dances of Spain by the Seccion Femenina, and as recitalists the pianists Manuel Carra and Juan Padrosa, and the guitarist Yepes. The recital given by Mr. Kempff was an outstanding event of the series.

—ANTONIO IGLESIAS

Sagunto Roman Theater Gives Musical Tragedy

SAGUNTO, SPAIN.—At the Roman Theatre of Sagunto, "The Destruction of Sagunto", a tragedy with music by Joaquin Rodrigo, was recently given its first performance.

This work, in a prologue and two acts, is based on a legend about the resistance and fall of this old city of the Spanish Levant during the Roman imperial period. The production deployed eighteen principal actors and more than 500 extras, on a natural stage built on the steps of the Roman theater, about 100 meters wide by 150 in depth. The spectacle had many moments of grandeur.

Rodrigo's music, in order to attain an archaic flavor, uses a simplified orchestra, substituting choral voices for strings. The 26 sections of the score are played by an ensemble composed of flutes, oboes, clarinets, horns, trombones, tuba, harp and percussion. Though the music does not confine itself to the folkloric elements, the lyrical perfume of Valencia is present in the "Romance del Chiquet", which is accompanied by the *dulsaina* and the *tamboril*. Some of the other sections are entitled "Dance of Fertility", "Funeral March", "Child's Romance", "Ritual Dance of the Sad Auguries", and "Apotheosis".

In this premiere, the musical collaborators included the Orquesta Municipal of Valencia, and the Coral Polifonica Valentina, conducted by Agustin Alaman, also the Ballet of Roberto Carpio, directed by Alberto Lorca, with Clemencia Martinez as its leading ballerina.

—ANTONIO IGLESIAS

Choirs of Ten Countries For Israel World Assembly

TEL-AVIV.—The Second World Assembly of Jewish Choirs, to be held in Israel during July, 1955, is expected to be attended by some 3,000 singers from ten or more countries.

What They Read 20 Years Ago

1934



Cosmo-Sileo

Jascha Heifetz appeared at a Beethoven Association Concert in 1934 as member of a string quartet. From the left, Joseph Schuster, Nicholas Moldavan, Mr. Heifetz, and Edwin Bachmann. Mr. Heifetz also played the Bach Chaconne on a viola

New Wagnerian Soprano

Mr. Gatti-Casazza has announced the engagement of Kirsten Flagstad, Norwegian dramatic soprano, in place of Frida Leider, who decided to remain in Europe this summer. . . . There will be the customary Wagner cycle during the second half of the season. Anny Konetzni, dramatic soprano of the Berlin and Vienna Operas, whose engagement for the Metropolitan was announced last spring, will be here for the first half of the season, and Mme. Flagstad for the second. Lauritz Melchior and Paul Althouse will divide Wagnerian tenor roles. . . .

Two Arrivals

Erich Wolfgang Korngold and Paul Wittgenstein arrived in New York for their first visits to this country. Music for "The Great Waltz", current at one of the Radio City theaters, was adapted by Mr. Korngold, who proceeded to Los Angeles to assist Max Rein-

hardt with Mendelssohn's music for "A Midsummer Night's Dream". Mr. Wittgenstein made his New York debut as soloist with the Boston Symphony under Serge Koussevitzky on Nov. 17, playing the Ravel Concerto in D, written for him.

Not For Long, However

On his 75th birthday, the Holstenplatz in Hamburg, where Dr. Karl Muck was conductor of the Philharmonic Orchestra until the National Socialist government came into power, was changed to the Karl Muck Platz.

Crease Paint at Last

Ossip Gabrilowitch made his debut as an operatic conductor when he led "Tristan and Isolde" with the Detroit Symphony. . . . The Cleveland Orchestra has also been producing operas, including "Otello", with Richard Bonelli as Iago and Aroldo Lindi in the title role.

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: Helen Knox Spain, Atlantan Hotel.
BALTIMORE: George Kent Bellows, Peabody Conservatory.
BUFFALO: Berna Bergholtz, Buffalo Public Library.
BOSTON: Cyrus Durgin, Boston Globe.
CHICAGO: Louis O. Palmer, 5427 University, Apt. 3A.
CINCINNATI: Mary Leighton, 506 East Fourth St.
CLEVELAND: Eleanor Wingate Todd, 1978 Ford Dr.
DENVER: Emmy Brady Rogers, Rocky Mountain News.
DETROIT: Richard Fandel, 325 Merton Rd.
HOUSTON: William Rice, 4316 Mildred, Bellaire, Tex.
KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.
Albert Goldberg, Correspondent, Los Angeles Times
MILWAUKEE: Frank H. Nelson, 1517 North Franklin Place.
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.

NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.

PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.

PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.

ST. LOUIS: Charles Menees, St. Louis Post-Dispatch.

SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.

SEATTLE: Maxine Cushing Gray, The Argus.

WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Paso 755.

AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.

Biddy Allen, 21 Tintern Ave., Toerak, S.E. 2, Melbourne.

AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.

BELGIUM: Edouard Mousset, 54 Rue du Trone, Brussels.

BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.

CANADA: Gilles Potvin, 7387 St. Denis St., Montreal.

Colin Sabiston, 200 Cottingham St., Toronto.

DENMARK: Torben Meyer, Berlingske Tidende, Copenhagen K.

ENGLAND: Cecil Smith, London Daily Express.

FRANCE: Christina Thoresby, 76 Ave. de la Bourdonnais, Paris 7e.

GERMANY: H. H. Stuckenschmidt, Berlin-Templehof, Thuring 45.

Everett Helm, bei Andresen, Lenzhalde 95, Stuttgart.

HOLLAND: Lex van Delden, Moreelsestraat 11, Amsterdam.

ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.

Peter Dragadze, Via Mulino delle Armi 25, Milan.

Cynthia Jolly, Via dei Gracchi 126, Rome.

MEXICO: Peggy Munoz, Protasio Tagle 69-8, Colonia Tacubaya, Mexico, D. F.

PORTUGAL: Katherine H. de Carneyro, 450 Rua de Paz, Oporto.

SCOTLAND: Leslie M. Greenlees, The Evening News, Kemsley House, Glasgow.

SPAIN: Antonio Iglesias, Avenida Reina Victoria 58, Madrid.

SWEDEN: Ingrid Sandberg, Lidings 1, Stockholm.

SWITZERLAND: Edmond Appia, 22 Rue de Candelle, Geneva.

RECITALS in New York

continued from page 13

Adolph Baller, pianist, but there was a new violinist in the person of Maurice Wilk. The format of the program, also to be used on later occasions, was attractive. Concerted works for all three players opened and closed it (the Trios in E flat, Op. 1, No. 1, and Op. 70, No. 2), with sonatas with piano in between (for violin, in C minor, Op. 30, No. 2, and for cello, in A major, Op. 69).

The playing was uniformly creditable. Most distinguished was that of Mr. Baller, who commands a piano style and tone not incomparable with Schnabel's. But the string players also maintained a high level of interpretative understanding, and the ensemble work was always excellent. The result was an evening of altogether superior music-making. Perhaps the most striking performance of the evening was the early trio, Op. 1, No. 1, where the players managed to give the impression of the full-fledged Beethoven individuality entirely devoid of the influences to which a young composer inevitably falls heir.

—A. B.

Robert Casadesus, Pianist Zino Francescatti, Violinist Carnegie Hall, Nov. 30

It was a delight to hear Robert Casadesus and Zino Francescatti in performances of the Franck and Debussy Sonatas for Violin and Piano; in a new work by Mr. Casadesus, which had its world premiere, "Homage à Chausson", Op. 51; and in the Chausson Concerto in D major for Piano, Violin, and String Quartet, in which they were joined by the Guilet Quartet. Proceeds of the concert were donated by the artists to the American Library in Paris, and the audience was socially distinguished in character.

In the Debussy Sonata the two artists achieved the most subtle and fascinating coloration of tone. This Sonata is a very elusive work, less notable for its musical materials and structural development than for its harmonic wizardry and delicately sensuous sonorities. Mr. Francescatti and Mr. Casadesus played it consummately, so that every wisp of sound was beautiful. Rhythmically, also, their co-ordination was flawless.

Mr. Casadesus' piece is an admirable vehicle for two such artists as Mr. Francescatti and himself. Particularly in a scherzo-like section it weaves the two instrumental parts interestingly. I have never heard so good a performance of the Chausson Concerto as this one. For once, the piano part was kept in proper proportion to the strings, and Mr. Casadesus rippled through the most awkward passages with not the slightest apparent difficulty. Mr. Francescatti and the Guilet Quartet were no less inspired.

—R. S.

Bach Aria Group Town Hall, Dec. 1

The first concert of the season by this group was conducted by Frank Brief, and included two complete cantatas and eight arias from various works by Bach. It presented the Bach Aria Group Chorus and a small orchestra; four vocal soloists—Eileen Farrell, soprano; Carol Smith, contralto; Jan Pearce, tenor; and Norman Farrow, bass-baritone; and the now familiar solo instrumentalists of the group, Julius Baker, flute; Robert Bloom, oboe; Bernard Greenhouse, cello; Maurice Wilk, violin; and Erich Itor Kahn, pianist, who ably contributed the continuo.

The program opened with Cantata No. 191, "Gloria in Excelsis Deo", for soprano, tenor and chorus, a work

for Christmas, in which Bach utilized, with minor changes, musical material from the B minor Mass. It was set forth with considerable spirit, but did not yield the smoothest results, though the finale was exhilarating. Mr. Farrow sang with rich tone and impressive effect the recitative and aria "Herr, so du willst" from Cantata No. 73, and later contributed the spirited "Ja, ja, ich halte Jesum feste" from Cantata No. 157. Miss Smith performed appealingly "Herr, was du willst", from Cantata No. 156 and later "Wenn kommt der Tag" from Cantata No. 70, the latter being particularly effective, with Mr. Greenhouse's eloquent cello obbligato. Mr. Pearce delivered with unction the solemn air "Mann halte nur ein wenig stille" from Cantata No. 93, and scored especially with "Gott ist mein Freund" from Cantata No. 139, with Mr. Wilk providing rich-toned obbligato. Miss Farrell was heard in two solo arias, "Schweigt, ihr Flöten", a beautiful excerpt from the secular wedding cantata "O holder Tag", with Mr. Baker playing background arabesques of charm; and "Liebster Jesu, mein Verlangen", from Cantata No. 32, her voice being particularly beguiling in the latter, against the exquisite tracery of Mr. Bloom's oboe.

The high point of the concert was Cantata No. 140, "Wachet auf, ruft uns die Stimme", containing some of Bach's most beloved thematic material and chorales, in which the soprano, tenor and bass soloists and chorus had heartening success under Mr. Brief's galvanizing baton.

The program notes and translations of the texts by William H. Scheide, founder and director of the group, were a valuable contribution to the listeners' enjoyment.

—R. M. K.

David Bar-Illan, Pianist Carnegie Hall, Dec. 1 (Debut)

David Bar-Illan, 24-year-old Israeli pianist, made his first New York appearance in this recital and disclosed what can only be described as an electrifying talent. His technique is superbly controlled and seemingly able to cope with the most terrifying keyboard obstacles, which abounded in the program he assembled. But there is more reason than this to use the word electrifying, for Mr. Bar-Illan's playing generated an excitement of its own. His performances were characterized by an uninterrupted flow of musical "current" from head to finger tips that allowed him to realize with precision and force whatever he had a mind to pass on to his audience. An artist with such remarkable powers of projection is indeed rare, and for one of Mr. Bar-Illan's years, rarer still. What remains for this young artist is to combine his great skill as a technician and his freedom of delivery as a performer with the sort of artistic insight that can only come with maturity. There is no reason that he should not prove one of the most brilliant pianists of his generation.

Mr. Bar-Illan's program opened with two Preludes and Fugues from Bach's Well-Tempered Clavier, which he set forth with ease and somewhat the off-hand manner of the virtuoso warming-up. Schubert's "Wanderer" Fantasy followed, and it was here that, for all his incisive finger work, the pianist revealed his greatest shortcoming—a lack of grace, or softness, or the sort of tender warmth that might have given more emotional depth to his performance. The same was true, although to a lesser degree, in the closing Chopin group. However, in the Nocturne, Op. 27, No. 2, and in two Etudes, Op. 25, No. 6, and Op. 10, No. 5, he achieved a nice

The Alma Trio
(Maurice Wilk, violin; Adolph Baller, piano; and Gabor Rejto, cello), appearing in three Beethoven recitals at Town Hall



Guiomar Novaes



Frank Donato

John Sebastian looks on while Alan Hovhaness points out features of his Concerto for Four-Octave Harmonica and Strings, dedicated to Mr. Sebastian and introduced by him in his Town Hall concert

effect by establishing a kind of singer-accompanist relationship between the right and left hand parts. A Sonata by Roy Travis and three short works by Paul Ben-Haim, both of which received their due in dazzling performances, and two Debussy pieces, played with suave tone and textural clarity, completed the list.

—C. B.

Guiomar Novaes, Pianist Town Hall, Dec. 4, 2.30

Guiomar Novaes was warmly received at this recital by a capacity audience, some of which had to be accommodated on the stage. But the pianist, whose musical personality is as intense as it is genuine, never appeared to be distracted by their presence there, nor were the listeners out front, whose eyes (and ears) were focused on only one point on stage. Miss Novaes is one of those artists who command attention from the time they sit down at the piano to the final chord of the work at hand. Her devotion is to music and to it alone, and her performances on this occasion were, as ever, models of tonal balance and eloquent expression.

Miss Novaes' program contained a Bach-Siloti Organ Prelude; a Melody by Gluck; Beethoven's "Waldstein" Sonata; Schumann's "Kinderszenen"; a Chopin group; and three excerpts from Villa-Lobos' "The Doll Series". While there was a wealth of real artistic re-creation in each of these offerings, communicating the imposing grandeur of the Bach Prelude, the tender, caressing cantilena of the Gluck, the poetry of the Chopin, and the good-natured playfulness of the Villa-Lobos pieces, Miss Novaes could not have used the Beethoven and Schumann works to better advantage to reveal her remarkable range as an interpreter. The "Waldstein" was played with almost Olympian sonority and was molded at every turn

to suit distinct and forceful musical ideas. Subtle inflections of tone, from the dry ostinato of the opening Allegro to the blossoming figurations of the final Prestissimo, served constantly to affirm the artist's clear conception of the work's contours and over-all design. It was a performance of imaginative vitality and great personal integrity.

—C. B.

John Sebastian, Harmonica Player Town Hall, Dec. 3

Appearing in Town Hall for more of his artistic performances on the harmonica, Mr. Sebastian offered the first hearing of Alan Hovhaness' Concerto for Harmonica and Strings, commissioned by and dedicated to the performer. With the aid of a small string ensemble conducted by Claus Adam, the performer presented this poetic and atmospheric score, in three movements, with a sensitivity and charm that were infectious. The composer, whose works have been mostly inspired by Armenian folklike motives, has written this time in a more large-spirited and evocative manner, and has produced music of a rarely haunting quality. Though the general texture is much indebted to the modes and cadences of the East, a form of impressionistic tone painting is employed that gives the piece a more international appeal. The composer was called to the front of the hall to take bows.

Mr. Sebastian, in his group with the string ensemble, also performed Vaughan Williams' "Romance" for harmonica, strings and piano, a work including folk themes, which is fairly difficult technically and had a lesser effectiveness. He played with much spirit Boccherini's Concerto in D major for flute and strings, with Mr. Adam leading the players ably. This cheerful and polished composition,

(Continued on page 29)

Harpsichord Seen as "Timeless" by Sylvia Marlowe

By ROBERT SABIN

NO one has been more successful than Sylvia Marlowe in demonstrating that the harpsichord is a timeless instrument, as "modern" as the piano or the saxophone, for that matter. Not only has she obtained a richly varied repertoire of music from contemporary composers in the United States and in Europe, but through the concerts of the Harpsichord Quartet, through her appearances with orchestras, and through her solo recitals she has built up a public for what might be called the modern literature of the harpsichord.

All that is needed to bring fire into Miss Marlowe's eye is a hint that the harpsichord is a sacred relic of the past, or a primitive ancestor of the piano. "Nonsense", she exclaims, "the harpsichord is a completely different instrument, which reached a high degree of perfection and remains in many ways more versatile and adaptable than the piano. All kinds of music go well on it. It has long been welcomed by jazz musicians as ideal for their purposes". Miss Marlowe herself helped in establishing it in this field, as well as in the "serious" domain.

Even from the early days, when Wanda Landowska was restoring the harpsichord to a prominent place in the musical life of the world, the potentialities of the instrument for modern music were recognized. Composers, in fact, were among the first to welcome the harpsichord back into the realm of living music, and Falla, Poulenc, and others wrote works for Landowska. Their enthusiasm for the instrument continues, for Miss Marlowe has had no difficulty in obtaining music from an amazingly varied group of contemporary composers, in a wide range of idioms.

Many Works Written for Her

Among the works for solo harpsichord written especially for and dedicated to her are Vittorio Rieti's "Sonata all'Antica"; John Lessard's "Toccata in Four Movements"; Alexei Haieff's Bagatelles; Paul Des Marais's Theme and Changes; Arthur Berger's Inventions; Virgil Thomson's "Portraits"; and Harold Shapero's Sonata. In many cases, Miss Marlowe has collaborated with these composers in deciding about details of writing for the instrument. None of them play the harpsichord to any extent, although Elliott Carter, who is the only one who has indicated specific harpsichord registration in his music has taken a close interest in the instrument. Interestingly enough, all of the composers have found the harpsichord easy to write for and stimulating to their imaginations.

This does not mean that their music is easy to perform. To prepare this repertoire of contemporary music has meant long and arduous labor, not merely for Miss Marlowe but for her colleagues in the Harpsichord Quartet—Claude Monteux, flutist; Harry Shaulman,



Sylvia Marlowe with composers (from left) Alan Hovhaness, Vittorio Rieti, John Lessard, and Virgil Thomson, all of whom have written works especially for the harpsichordist

oboist; and Bernard Greenhouse, cellist. To mention only one example, a brilliant work for the quartet written by Elliott Carter required over forty rehearsals. But Miss Marlowe believes that it is only fair to play new works with the same ease and complete familiarity that one plays classical ones. Whether she is performing Couperin or Frank Martin, she strives to establish the same sense of closeness to the composer and his style.

The harpsichord has proved as popular with composers as an ensemble instrument as it has as a soloist. Among the chamber works composed for Miss Marlowe and the Harpsichord Quartet (for harpsichord, flute, oboe, and cello) are Alan Hovhaness' Quartet and Ben Weber's Serenade. Other chamber works in Miss Marlowe's repertoire are Carlos Surinach's "Tientos", for English horn, tim-

pani, and harpsichord (or harp); and Vittorio Rieti's Partita, for flute, oboe, string quartet, and harpsichord. New works have been promised to Miss Marlowe by Roy Harris, Henri Sauget, Peggy Glanville-Hicks, and Henry Cowell.

On her European tours Miss Marlowe has played a great deal of American music as well as the standard classic repertoire for harpsichord. She has included works by Ben Weber, John Lessard, Alexei Haieff, Arthur Berger and others on her programs, and found that audiences welcomed it, along with the classics. The coloristic possibilities of the harpsichord and its orchestral range of expression make it adaptable to new styles and harmonic idioms. Dissonance on the harpsichord, for instance, is a very different thing from dissonance on the piano, a composer can write a passage for the older instrument that will have

tured in a work by Vivaldi.

The Portland Civic Opera Association began its season on Nov. 26 with a production of Rossini's, "The Barber of Seville". Ariel Rubstein was the conductor, and the cast included Barbara Gibson as Rosina, Salvatore Baccaloni as Bartolo, Cesare Bardelli as Figaro, Désiré Ligeti as Basilio, and Walt Richardson as Count Almaviva, among others. The last performance of the season will be "Tosca", to be heard on April 30.

The initial appearance of the winter by the Portland Symphonic Choir, C. Robert Zimmerman, conductor, was made at Lincoln High School on Nov. 23.

Avshalomov Conducts

Jacob Avshalomov, composer and conductor, formerly a member of the music faculty at Columbia University, has taken up residence here as permanent conductor of the Portland Junior Symphony. This group was founded and conducted for nearly thirty years by the late Jacques Gerschkovitch. Mr. Avshalomov's choral work "Tom o' Bedlam", which won a New York Music Critics Circle award in 1953, was included on the program which the Robert Shaw Chorale presented at Public Auditorium here on Oct. 26.

a clarity and "bite" that it would lose completely on the piano.

A common error that the harpsichordist has to combat is the idea that the harpsichord is a dainty, frail instrument, ideal for gavottes and minuets but a weak sister or cousin to the modern piano. This has been brought about partly through historical misinformation, partly through the ignorance of modern pianists, and partly through the association of all eighteenth-century and pre-eighteenth-century instruments with pictures of exquisite, taper-fingered ladies strumming clavichords or other delicate keyboard instruments.

This is another topic that inspires Miss Marlowe to pointed and very amusing comment. "On the piano, in the average recital", she protests, "Scarlatti becomes a delicate miniature, whereas his music becomes a grand thing on the harpsichord. Pianists have completely misunderstood the nature of this music and distorted it". A confirmation of the inherent power of the harpsichord is the fact that contemporary composers have felt much more attracted by its strength and dynamic expressiveness than they have by its decorative charm. As Miss Marlowe points out, Harold Shapero's Sonata, which can be played on either instrument, is grander on the harpsichord than on the piano. Rhythm can be beautifully defined on the harpsichord, which, with its pinpoint clarity and sonorous definition, is ideally suited to modern music. Here again, composers have found a new stimulus.

Today, with musical taste swinging back ever more strongly to the Baroque, and with the astounding growth of the recording industry, which makes hundreds of works available that might never be performed in concert in the average community, the harpsichord bids fair to regain its rightful place in our musical life. Miss Marlowe believes that it can not only enlighten people about the music of the past through stylistically correct performances but that it can take an active and indispensable part in the music of the present.

Griffith Foundation Lists Newark Series

NEWARK, N. J.—The Griffith Music Foundation again announces an impressive schedule of recitals and concerts by leading artists at the Mosque Theatre in Newark. The symphony series lists concerts by the Boston Symphony, Dec. 7; the Philadelphia Orchestra, Jan. 11 and March 9; and the Cleveland Orchestra, Feb. 15. Artists to appear in the master piano series include Claudio Arrau, Nov. 14; Myra Hess, Jan. 16; Rudolf Serkin, Feb. 13; and Leon Fleisher, March 20. Among the non-subscription events will be a performance of Berlioz's "L'Enfance du Christ" by the Little Orchestra Society on Dec. 9 and a program by the Irish Festival Singers on March 14.

A chamber-music series at Griffith Auditorium lists concerts by the Budapest Quartet, Nov. 18; a trio composed of Joseph and Lillian Fuchs and Artur Balsam, Jan. 20, and the Rocco Ensemble, March 31. Four young people's concerts by the Little Orchestra Society will be given at Mosque Theater on Saturday mornings beginning Nov. 20.

ORCHESTRAS in New York

continued from page 7

lodic themes to sing without constraint, yet he never overlooked their thematic functions. In the somewhat naive passages, where Dvorak is thinking in the style of Brahms but actually writing in the idiom of his own beguiling Slavonic Dances, Mr. Walter made the work wholly convincing by treating it with reverent affection.

The Philharmonic-Symphony strings rival those of the Vienna Philharmonic when Mr. Walter, the master magician, is conducting. I have never heard a more luminous, sensitive, and harrowing performance of Schoenberg's tone poem. And the Mozart "Prague" Symphony was a thing of beauty. Each phrase was flawlessly, yet spontaneously, uttered, and the tonal balances were invariably perfect. The lurking tragedy of the first movement, the poignant chromaticism of the Andante, the ebullience of the Rondo: each facet of the work was consummately realized. —R. S.

Benefit Concert Led by D'Artega

D'Artega conducted sixty members of the New York Philharmonic-Symphony in a concert in Carnegie Hall on Nov. 20 for the benefit of the Morrisania Foundation for Medical Research, providing polished performances of works by Tchaikovsky, Herbert, and others, and Mr. D'Artega's own "Fire and Ice Ballet". There was a premiere, too—Boris Pregel's "Concerto Pathétique", with Rosa Linda as piano soloist. The latter is credited with having introduced the "Warsaw" Concerto, a work very similar to the new piece in emotional content. Also on hand were Mildred Miller, mezzo-soprano, who displayed her fine voice to advantage in arias by Rossini and Bizet, and Kurt Baum, tenor, who sang works by Puccini and Rossini with gusto. The large audience was exceedingly enthusiastic and all the soloists had to give encores. —A. B.

Philharmonic Youth Concert Presents Anna Russell

The second concert in the New York Philharmonic-Symphony Introductory Series of Young People's Concerts, at Town Hall on the afternoon of Nov. 26, was conducted by Wilfred Pelletier. Anna Russell, concert comedienne, the assisting artist, was narrator for Kleinsinger's "Once upon an Orchestra", and gave her own satiric version of Rossini's "La Danza", her clever burlesque of the latter work winning approval from the young auditors. The orchestral list also offered short works by Respighi, Quilter, Saint-Saëns, Ibert, and Don Gillis. —N. P.

Kostelanetz Conducts Toch Overture

New York Philharmonic-Symphony, Andre Kostelanetz conducting. Carnegie Hall, Nov. 27:

Overture, Prometheus Beethoven
Scheherazade Rimsky-Korsakoff
Circus—An Overture Toch
(First New York performance)
Suite, Masquerade Khachaturian
Suite, Mississippi Grofe

Lighter music with the inimitable Kostelanetz touch was the order of the evening in this concert. The New York Philharmonic-Symphony might have been playing under the conductor's direction for decades, so well did they capture the effusive emotion, the sighing strings, the rhythmic pulsation and all the little details that have always been the stamp of his musical personality. The best playing of the evening, though, was in the new Toch overture—a short, playful program piece, full of fun, animals, clowns, and



Andre
Kostelanetz

everything. The orchestra's glee in the expert scoring was evident in their smiling faces, and a few of them were obviously chuckling with delight. The large, predominantly youthful audience was completely won over. —A. B.

Stern and Rose Play Brahms Double Concerto

New York Philharmonic-Symphony, Bruno Walter conducting. Isaac Stern, violinist; Leonard Rose, cellist. Carnegie Hall, Nov. 28, 2:30:

"Leonore" Overture No. 3 Beethoven
Symphony No. 38, in D major, K. 594 ("Prague") Mozart
Concerto for Violin, Cello and Orchestra, A minor, Op. 102 Brahms
"Academic Festival Overture" Brahms

In addition to repeating the "Prague" Symphony of Mozart from the midweek concerts, Mr. Walter, in the final event of his present guest tenure, scored a particular success with the Brahms Double Concerto. Much of the effectiveness was contributed by the two soloists, Isaac Stern and Leonard Rose, who played with a sense of self-effacement and a fine ability to fit their efforts into the general fabric. Mr. Stern's refined tone and smooth performance of passage work and Mr. Rose's mellow warmth of timbre made for a reading that was intimate in utterance, capturing the golden, Rembrandtesque color of Brahms's masterpiece enchantingly. There was a long ovation.

The first half of the program included a poised, but in some details imperfectly executed, performance of the Beethoven "Leonore" No. 3. In particular, the great crescendo before the entrance of the theme of rejoicing was rather weak. Later, there was a masterly reading of the "Academic Festival Overture", in which the various pieces of this fascinating mosaic were fitted together with a rare precision. —R. M. K.

Indiana University Orchestra And Chorus Heard in Concert

Indiana University Philharmonic, Frank St. Leger, conductor. Indiana University Singers, Wilfred C. Bain, director. Carnegie Hall, Nov. 28:

Overture to "Anacreon" Cherubini
Suite from "The Water Music" Handel-Harty
"Te Deum" Verdi
"Psalmus Hungaricus" Kodaly
"Siegfried Idyll" Wagner
Excerpts from "Boris Godunoff" Moussorgsky

The Indiana University School of Music, at Bloomington, Ind., presented a free concert to New Yorkers, bringing to Carnegie Hall its fifty-piece orchestra under Frank St. Leger and its forty-voice chorus, known as the University Singers, directed by Wilfred C. Bain. The program, while not so venturesome as those offered within the fortnight by the Columbia and Boston University orchestras, was nevertheless an excellent one, and it showed careful preparation. Mr. St. Leger, formerly a conductor and assistant general manager at the Metropolitan Opera House, revealed a particular affinity for the Wagner excerpt, and his conducting of the Coronation and Death Scene

George
Szell



from "Boris" had both vigor and grandeur. The singing of the student chorus in the latter and elsewhere in the program was distinguished for its precise attacks and over-all evenness of texture. —A. R.

Milstein Soloist With Philharmonic

New York Philharmonic-Symphony, George Szell conducting. Nathan Milstein, violinist. Carnegie Hall, Dec. 2:

Overture, "Roman Carnival" Berlioz
Violin Concerto, A minor Bach
Violin Concerto No. 1, G minor Bruch
Variations on a Theme of Paganini Blacher
(First New York performance)
"Daphnis et Chloé", Suite No. 2 Ravel

Two familiar concertos, played with an ardor that made them seem new once more, and the New York premiere of Boris Blacher's Variations on a Theme of Paganini were the highlights of this brilliant first concert of Mr. Szell's tenure. Blacher's Variations, Op. 26, were composed in 1947, and do not contain the "variable meters" employed in his more interesting "Ornaments", which were introduced to America by Dimitri Mitropoulos and the Philharmonic-Symphony on Nov. 19, 1953.

Blacher's sixteen variations on the Paganini theme, used by Brahms and Rachmaninoff are brief, rhythmically energetic (even jazzy at times), and wittily scored. They are not particularly imposing in structure or development and the musical materials are banal, but they make a stunning showpiece for the modern orchestra. Mr. Szell conducted them in electrifying fashion.

Mr. Milstein played the solo part of the Bach Concerto with stirring vigor and nobility, without forcing it out of its natural place in the musical ensemble. In the marvelous Andante he had opportunities for expansiveness, yet even there he kept the solo instrument flawlessly integrated with the others. Mr. Szell provided a powerful, sonorously overweight accompaniment. The performance of the Bruch Concerto was ideal. I have never heard a more convincing, musically perceptive interpretation of this work. Purged of all sentimentality, brilliant but at the same time emotionally gripping, it made me forget countless soggy, sugary performances of this hackneyed music. Mr. Milstein, Mr. Szell and the orchestra were equally inspired. The "Daphnis et Chloé" Suite was performed with a rhythmic inexorability in the final section that made one want to jump up and join in the orgy. —R. S.

Giovanni Bogarotti, Violinist and Conductor Town Hall, Dec. 3

Giovanni Bogarotti presented the second concert in his series devoted to the eight violin concertos of Mozart, serving as soloist and conductor for the "Versailles" Concerto in D, the Concerto in A, K. 219, and the Concerto in D, K. 271a. As in his initial program (see MUSICAL AMERICA, Dec. 1, 1954), the violinist displayed a good deal of taste and technical finesse in his performances of these works. Despite an occasional harshness of tone and undue accentuation in forte passages, the music flowed easily at all times. The accompanying chamber orchestra, also, played with commendable balance and refinement, of-

Rafael
Kubelik



fering solid support for the solo instrument. All in all, a thoroughly satisfying evening. —C. B.

Kubelik Conducts Concertgebouw Orchestra

Concertgebouw Orchestra, Rafael Kubelik conducting. Carnegie Hall, Dec. 3:

Symphony No. 2, D minor, Op. 70 Dvorak
Symphony No. 1, D major Mahler

This concert completed the whirlwind tour of the Concertgebouw Orchestra of Amsterdam, which had made a deep impression upon New York music-lovers at its local debut on Oct. 13, under the baton of Eduard van Beinum. The orchestra gave its first American concert on Oct. 12 in New London, Conn., and in the intervening eight weeks has given no fewer than 45 concerts in cities throughout the nation, traveling by bus. Mr. Kubelik has been sharing the conductor's duties with Mr. van Beinum during the tour.

The Dvorak D minor Symphony, No. 2, is a charming work, for all its heroic gestures in nineteenth-century symphonic tradition. In fact, when the music dances along without any concern for the grand manner, as in the Scherzo and in many other passages where Dvorak lets his exuberant feelings run away with him, it is most beguiling. The orchestra played the score with a finish, an intimacy and freshness of spirit that bespoke fine musicianship. Mr. Kubelik was especially happy in this work. He was less successful in the Mahler First, which was hard-driven, poorly paced, and rather small-scale in interpretative conception. The orchestra worked manfully however, and reaped a long ovation at the end.

The audience left no doubt of its eagerness to welcome this superb musical ensemble to the United States once again in, let us hope, the near future. —R. S.

Curzon Again Soloist With Philharmonic

New York Philharmonic-Symphony, George Szell conducting. Clifford Curzon, pianist. Carnegie Hall, Dec. 4:

Symphony No. 35, D major, K. 385 Mozart
Piano Concerto No. 4, G major Beethoven
Variations on a Theme of Paganini Blacher
"Daphnis et Chloé", Suite No. 2 Ravel

Clifford Curzon, who had played the Beethoven G major Piano Concerto for the Thursday evening and Friday afternoon audiences of the Philharmonic-Symphony (under Bruno Walter) earlier in the season, returned to play it for the Saturday night audience on this occasion. It was a magnificent achievement, both on the part of the soloist and of Mr. Szell and the orchestra. A nobler, more sensitively shaded and emotionally penetrating interpretation it would be impossible to conceive. Mr. Curzon was to repeat it on the Sunday afternoon broadcast the next day, and it was delightful to think that his artistry would thus reach countless other thousands. I doubt if this work has ever been better played.

Mr. Szell conducted a brisk and beautiful performance of Mozart's (Continued on page 36)

Modern Music Festival At Donaueschingen Shows Vivid Contrasts

By H. H. STUCKENSCHMIDT

SIX programs of contemporary music in two days, fourteen composers (half of them present at the festival to receive applause or protest in person), a range of instruments broad enough to include not merely the magnetophone and jazz trumpet but the prepared piano—this will suggest the character of the menus of the aural banquets at the Donaueschingen Festival.

In the yearly flood of more or less sensible activities in the tone-industry these lightning undertakings are the most interesting. They arouse discussion; they are world events; and they give to the idyllic atmosphere of the little town at the source of the Danube a strangely paradoxical flavor. Parked around the old-fashioned hotels one sees cars with license plates from many nations, and the tourist office has to prepare months in advance to house the hosts of the curious and of the artists participating in the festival.

Festivals: Yesterday and Today

Donaueschingen began in the 1920s with modern chamber music. This tradition was abandoned when the Baden-Baden Southwest Radio took over the instrumental activities with its orchestra. This orchestra and its conductor Hans Rosbaud became the real leaders of the festival. One could not hope for better.

The 1954 festival began with an orchestral concert. It introduced two new figures: Bernd Scholz and Roman Haubenstock-Ramati. Scholz, a native of Upper Silesia, trained in Berlin, recently returned from captivity in Russia, was born in 1911. His age is precisely the average age of the composers represented at the festival. His *Concertante Music for Winds*, composed in 1951, is a piece in two contrasting movements. The influence of Hindemith, and, in the finale, of Stravinsky, is evident. A preference for a dark tonal palette, gently plaintive sonorities, and anapest rhythms give this frequently linear music a rude charm, which is strengthened by the formal design, with oft-repeated short motives. It is a sound, well-wrought score, and it won a friendly reception.

Haubenstock-Ramati, born in 1919 in Poland and now living in Palestine, attempts to apply the twelve-tone technique "supratonally" to oriental music in his four

"Blessings" for voices and nine instruments. The four short pieces are vocalises, melismas sung or hummed without texts, with a uniquely exotic accompaniment of gamelan effects, drops of celesta tone, violin tremolos, and Negro wooden drums. Performed somewhat loosely by Lydia Romanova, who has a beautiful alto voice, these miniatures seemed a debatable attempt to bridge two cultures, the static East and the dynamic West.

The spirit of the Mediterranean, from whose shores all of our art derives, lives on in such attempts. This spirit gives meaning and content to the lovely *Andante Sostenuto* by Nikos Skalkottas (1904-1949). This work, one of the 150 compositions left by the Greek pupil of Schoenberg, was written about 1940 for piano solo, a few winds, and percussion. It creates that nostalgically melancholy mood that has so often been convincingly evoked by musical expressionism. The piano part is typically homophonic; in combination with the polyphonic, chamber-music treatment of the winds, it imparts to the style of this rhythmically soothing three-part song an elusive evenness. The structure is twelve-tone. Maria Bergmann's penetrating, technically perfect performance won a resounding success.

Hans Ulrich Engelmann, born in Darmstadt in 1922, a pupil of Fortner, Leibowitz, and Krenek, composed his *Partita for String Orchestra and Percussions* (an unusual plural) in Iceland. The title is misleading. The work consists of three quasi-symphonic movements of incisively illustrative music, homophonic in texture, with effective contrasts of solo and tutti in the slow movement and steam-hammer rhythms à la Orff in the finale. It is a serviceable score without any profundity, but with great decorative pathos.

The only work that was not a world premiere was Mario Peragallo's *Violin Concerto in G major*, which had won a prize at the Rome Festival. Andre Gertler's impeccable virtuosity won another triumph with its cantilenas and cadenzas. This concerto provided an effective and frenetically applauded finale for the opening, somewhat checkered program of the Donaueschingen Festival. Mr. Rosbaud was as consummate in his stick-acrobatics as he was in his ear for sonorities, a dependable leader for all the players and soloists.

In the evening, the traditional reception was held in the castle of Prince Max of Fürstenberg. After the cold buffet, the royal host made a welcoming speech touched with friendly irony, inviting his guests to a special surprise in the ballroom on the second story. There, the crystal chandeliers and rococo stucco decorations vibrated with the fortissimos of a "Jazztime". The orchestra of Kurt Edelhagen and the All Stars competed in performances of progressive jazz, of which the "Versiones in Jazz", composed by Werner Heider for Donaueschingen, applied twelve-tone technique to jazz forms. Why not? Dodecaphony is not a style but a technique, with which one can do anything (if one is able). Music is neither better or worse because it is written in the twelve-tone idiom.

The sounds produced by the admirable Edelmann-Boys were so ear-splitting in the relatively small ballroom that it was impossible to form reliable musical impressions. According to one's personal predilections, one could hail or curse this inroad of the new music of the masses into an old sphere of culture. Personally, I found it uninteresting (in spite of my devotion to good old-fashioned jazz).

American Avant-Garde

Before the services in the baroque castle church with a Mass by Palestrina had ended, curious visitors were hurrying to the city hall to hear America's *avant-garde*. John Cage, 42-year-old musician, is leader of a group of acoustical inventors, who are combining all sorts of sonorous phenomena in experimental pieces. His chief invention is the "prepared piano", a normal grand whose strings have been treated with foreign objects that produce various types of sound, flageolet-like, muted, exotic. The results of this, and the other devices demonstrated, reveal new sonorous materials, partly beautiful, partly ugly, and mostly bizarre. Cage's piece composed especially for a world premiere at the festival is called "12' 55.677" for two pianists. It lasts roughly thirteen minutes, which are filled with chirping, drumming, explosive, almost always staccato tones. Cage's partner, David Tudor, an amazing pianist, occasionally took up a little flute or a bright children's toy and blew a cat's meow. He picked up a hammer and struck a piece of metal. He even crept under the piano to make repairs, while Cage played on, undisturbed.

After this, in a storm of whistles, boos, and applause, the pianists left the stage. Suddenly eight magnetophones were started, animating eight loudspeakers scattered through the hall. Noise-music of urban and rural origin created a sort of heterophonic orgy. One piece was called *Octet* by its composer Earle Brown, while Cage has entitled his piece "Williams Mix". The matinee made a naive impression. The first piece, for normal piano, by a certain Christian Wolff, made the impression of a child's joy at the discovery that there are tones of varying pitch, all of which want to be tried out.

Heinrich Strobel indicated in an address that these people are experimenting, and do not have the purpose of producing some-

thing that one could call music. This was perfectly in order. But that these experiments have anything to do with Schoenberg and his school is a cardinal error (even if Cage believes they do). According to such an argument, one could make Anton Webern responsible for the accidental noises of a railway waiting-room.

I have nothing against Cage. He is a serious and courageous esoteric, concerned with new sonorous media. But he combines tonal phenomena and pauses in a groping way, without creating any form. We are perhaps glimpsing into a workshop that is producing material for film and radio sound effects.

On Sunday afternoon, the Southwest Radio Orchestra gave its closing concert, with a gigantic program. First came Darius Milhaud's "Mediterranean Overture", a gay piece, inspired by the farandole and other dances of southern France, scored a bit too massively. Three Stravinsky compositions followed. His most recent work is an "Epitaph" for his friend, the poet Dylan Thomas, on a text by the poet himself. In strict canonic forms and imitations this coolly powerful ode of lamentation is transferred from an instrumental double chorus (string quartet and four trombones) to the tenor voice. Peter Pears sang the terse, pliant steel phrases with a noble technique of understatement. Then we heard the Septet, Stravinsky's tribute to the twelve-tone idiom of Schoenberg. And lastly, the "Ebony Concerto", an unusually concise, economically composed Jazz Study, which Stravinsky wrote for Woodie Herman in 1945.

Three World Premieres

Also on the program were three world premieres. Matyas Seiber, who emigrated from Hungary and Germany to England, in his *Elegy for Viola and Small Orchestra* reveals an unpretentious modesty and mastery of small form. Ulrich Koch played the solo part of the brief, deftly scored work with delicacy and a model tone.

Hans Brehme played the enormously difficult solo part of his own *Piano Concerto No. 2*. It is pompous, richly sonorous music that seeks to make a deep impression, containing many original color combinations and powerful rhythms that are drowned in an ocean of sound. Bartok and Stravinsky are recognizable influences. Brehme's ambition is much greater than his ability to express himself clearly in this piece. The undeniable effectiveness of this concerto arises from its rhythm, mostly from repeated tones or chords.

The great success of the festival was Rolf Liebermann's *Concerto for Jazzband and Symphony Orchestra*. Here we find a program and a title fulfilled: the piece is exactly what the composer has called it. It solves the problem of blending jazz style and symphonic style with brilliant virtuosity. The Introduction and Interlude contain music of great enchantment. In both of the Scherzos, the brooding Blues, the hectic Boogie Woogie, and the closing Mambo, a brutal rhythm and pungent sonority hold sway. That the whole work is built on one twelve-tone row gives the music added charm and formal discipline. More im-

(Continued on page 33)

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An Open Letter To All Community

May I first tell you that the shifts in personnel in Community Concerts will in no wise affect your relationship with that organization. We will continue to serve you as in the past, giving you first opportunity of a selection of talent from our own large list and obtaining for you, when you so desire, selections from other major managements.

This is no new policy. Our field representatives have for the past twenty years been able to quote you NCAC-Hurok artists and whenever an independent manager has an attraction wanted by our cities—as, for instance, the Longines Symphonette from Cramer, the Virtuosi di Roma from Morini, Solomon from Strok, and so forth—we have supplied these too. (We had a similar arrangement with the former manager of the Robert Shaw Chorale, James A. Davidson, and when that manager retired from business he turned the Shaw Chorale over to us.)

Now for a bit of history. Community Concerts was founded in the latter part of 1927 by fourteen New York managers including Coppicus, Judson, and myself. When we joined the Columbia Broadcasting System in 1930, Community Concerts Inc., was one of the assets sold. Ward French did not join us until 1931.

The legal right to the name "Community" with regard to concert giving is therefore one long established and continuous in scope.

IT SEEMS TO ME THAT FEW ASSOCIATIONS WILL WANT TO CHANGE THEIR NAME "COMMUNITY CONCERT ASSOCIATION" AFTER SO LONG AN AFFILIATION, WHEN THE ADVANTAGES OF MAKING A CHANGE ARE SO DOUBTFUL.

For some time, Messrs. French and Ferguson have had the notion that they could remove Community, its name, and its good will from Columbia and use them for their own purposes. I was certainly loath to believe that old colleagues and stockholders, while still under contracts which had over three years to run, would engage in any such scheme. However, when the evidence became overwhelming that this was going

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Community Concert Associations

Community on and that they had already made known their plan to a number of employees, I came before my Board and told them that it would be impossible for us to maintain our services unless it took action immediately.

All attempts to induce these employees to live up to their contracts and obligations failed. We then, in recognition of French's prior achievements, offered him an honorable retirement with three years' salary and the purchase of his stock at a good price if he would leave and not take action harmful to Community during this period, so as not to disturb this great enterprise.

It may be that French could not accept this attractive offer because he had already made too many commitments. In any case, he refused the offer and shortly afterward went into business for himself.

As I have pointed out, French had started to organize his own concert service while still in the employ of Columbia and Community. It may further be pointed out that French used as a lever the fact that the Government had undertaken a survey of the concert field in general. Contrary to statements attributed to French lately, the Government had not acted formally on this investigation.

In the course of the investigation, however, it became apparent that one of the Government's main interests was that competition between Community and Civic should be developed in individual towns. Columbia has bent every effort to point out to the Government that in the field of art in which we serve it would be no more possible to have Community and Civic in the same city than to have two Red Cross drives in the same city.

It should be obvious that it is not in the interest of Community Associations to impair or destroy Columbia's will to hazard large sums of money on attractions and groups which are so much in demand.

The long tours of such organizations as Arthur Fiedler and the Boston Pops Tour Orchestra, the Ballet Russe de Monte Carlo, the Robert Shaw Chorale and the DePaur

Infantry Chorus; the importation of important visiting ensembles such as the Obernkirchen Children's Choir, the Guard Republican Band, the Concertgebouw, the Danish State Orchestra, the St. Paul's Cathedral Choir and many others, require enormous financing which Columbia dares risk to make these attractions available to your cities.

IT THEREFORE FOLLOWS THAT IT IS OF VITAL IMPORTANCE THAT EVERY COMMUNITY CITY RETAIN ITS AFFILIATION WITH COLUMBIA SO THAT THIS REMARKABLE FLOW OF ATTRACTIONS BE UNINTERRUPTED.

Claims by others that they can supply attractions are true only to a limited extent. No Community organization can flourish dependent on odd bookings sniped off from here and there. Availabilities, to mean anything, must be planned.

In order to service the nine hundred cities at present affiliated with Community, monumental overall planning is required so that each area and each budget has a selection of soloists, both instrumental and vocal, and groups—instrumental, vocal, or dance.

The reason why the bulk of Community attractions is taken from Columbia is because Columbia plans to make them available to the cities, and outside attractions are available only by chance.

The greatest single asset that Community Concert Associations have is the desire of Community to serve them and its will and practice to make this desire effective.

I therefore pledge you that our aim is the same as yours: to bring the message of music to the largest number through the finest talent procurable. In this work personalities may pass, but the aim will be carried on by the younger generation who have grown up in the same belief. We have indeed a splendid corps of young people who want to make a career in this fine way and are eager to serve you.

Sincerely yours,

F. C. SCHANG

"The Community Concert Service, the parent organization with which all Community Concert Associations are affiliated, is a separate and distinct organization in itself. It is, however, affiliated with the Columbia group and this affiliation has proved to be a healthy one to the benefit of artists and music lovers alike. It has provided the strong financial background which every expanding enterprise in the public interest needs. This financial backing carried Community Concerts through the last depression and made it possible to deliver EVERY CONCERT IN EVERY CITY during that awful period when all the banks were closed and the funds of local Community Concert Associations in the local banks were tied up, many depreciated or lost.

"It has also provided a large reservoir of the world's greatest talent from which, because of the solid confidence in the Columbia managers, the local Community Concert Association committees can make instant selection."

Extract from a letter from Ward French to all
Community cities dated February 25th 1947

HERE IS "THE LARGE RESERVOIR OF THE WORLD'S GREATEST TALENT."

(Season 1955-1956)

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GIOTTI — BRICE — DE LA BRUCHOLLERIE — CARR — CARTER —
CARTERI — GABY CASADESUS — JEAN CASADESUS — ROBERT
CASADESUS — CASS — CASSEL — CECIL — CICCOLINI — CLI-
BURN — COLLINS — COLT — CONLEY — CONNER — CRAIN —
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DERAS — HOBI — HOBSON — ISTOMIN — JANIS — JONAS —
KEMALYAN — KIRSTEN — KNIGHT — KOPLEFF — KRALL —

KULLMAN — LANZA — LETTVIN — LIPTON — LIST — LLOYD
— LONDON — LONG — MALCUZYNSKI — MARSHALL — MATA
— ERNEST and MILES MAUNEY — MAYNOR — McCOLLUM —
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Group Attractions

THE ANGELAIRES — BALLET Russe de Monte Carlo — BECKER ENSEMBLE — THE CAROLERS — COLUMBIA BEL CANTO
TRIO — COLUMBIA CONCERT TRIO — LES COMPAGNONS DE LA CHANSON — THE CONCERT MEN — DE PAUR'S INFANTRY CHORUS
— ARTHUR FIEDLER AND THE BOSTON POPS — BOYD NEEL AND THE HART HOUSE ORCHESTRA — GOLDEN AGE SINGERS — GOTHAM
CONCERT TRIO — LITTLE ORCHESTRA SOCIETY IN MOZART FESTIVAL — LONGINES SYMPHONETTE — MANTOVANI AND HIS NEW
MUSIC — THE MEN OF SONG — MOZART CONCERT-OPERA GROUP — OBERNKIRCHEN CHILDRENS CHOIR — PHILHARMONIC PIANO
QUARTET — MARIE POWERS IN GIAN-CARLO MENOTTI'S "THE MEDIUM" PRECEDED BY "THE TELEPHONE" — ROBERT SHAW CHORALE
AND ORCHESTRA — TANGLEWOOD OPERA QUARTET — THE SONG MASTERS — STUTTGART CHAMBER ORCHESTRA — TOTENBERG
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DE LA FUENTE AND STESSIN — VIRTUOSI DI ROMA WITH AMFITHEATROF AND SANTOLIVUO

COLUMBIA ARTISTS MANAGEMENT, INC.
113 West 57th Street, New York 19, N. Y.

New Messiah Conducted by Sargent

HANDEL: "Messiah." *Elsie Morison, soprano; Marjorie Thomas, contralto; Richard Lewis, tenor; Norman Walker, bass. Huddersfield Choral Society and Liverpool Philharmonic, Sir Malcolm Sargent conducting.* (Angel 3510 C, \$17.85)***

A TIMELY arrival on record counters this month was Sir Malcolm Sargent's recording of "Messiah". Although it was preceded by two other excellent recordings during the fall—one conducted by Hermann Scherchen for Westminster and another by Sir Adrian Boult for London (see *MUSICAL AMERICA*, September, 1954)—it possesses many virtues of its own and, for many, will be the preferable version.

The outstanding attributes of this performance under Sir Malcolm are (1) a superb quartet of soloists, particularly enhanced by the inclusion of Miss Morison and Mr. Lewis; (2) a chorus of a hundred voices, picked from the ranks of the famous Huddersfield Choral Society, whose range of dynamics and vocal inflection is indeed remarkable; and (3) the musically sensible orchestral arrangements by the conductor. These include the use of strings where the harpsichord alone would be insuffi-

cient to supply "middle harmonies", or where the organ would only muddy the texture, and the use of trombones and clarinets, both unavailable to Handel when the work was first performed, to "fill in" in spots where they seem necessary, in Sir Malcolm's just opinion, to complete the tonal picture.

While the "Messiahs" of Scherchen and Boult each aimed to approximate the first performance of the work, this performance deliberately counters these efforts. Sir Malcolm sets forth entertainingly in the accompanying notes why (and how) he has suited his interpretation of the score to modern tastes and to the ideas of various editors, including Mozart and himself. "The instructions are so inadequate in the case of Handel," he points out, "that no conductor can direct a performance even of the first chord of the 'Messiah' without making two arbitrary decisions." Thus we have here a performance that steers a middle course, a performance that conveys the weight and nobility of Handel's music without embracing the turgid mannerisms of the nineteenth-century tradition, and a performance that is by turns fulsomely energetic and delicately buoyant, but never tonally severe or over-blown.—C. B.

Ecstatic Scriabin

SCRIABIN: "The Divine Poem" (Symphony No. 3 in C minor, Op. 43). *State Radio Orchestra of U.S.S.R., Nikolai Golovanov conducting.* (Classic Editions CE 3003, \$5.95)**

LESS often heard today than the same composer's "Poem of Ecstasy", this work was premiered in Paris by Nikisch in 1905. It was heard for the first time in America two years later when Modest Altschuler gave it with the Russian Symphony Orchestra (not the visiting one, as stated on the record liner), in the presence of Scriabin, then making his one and only trip to this country. The three movements, labeled respectively "Struggles", "Delights", and "Divine Play", were said in a program note at the premiere to represent "the evolution of the human spirit, which, torn from an entire past of beliefs and mysteries which it surmounts and overturns, passes through Pantheism and attains to a joyous and intoxicated affirmation of its liberty and its unity with the universe (the divine Ego)." The work sounds today a little over-ferocious and wallowing in sensuous tone, as well as diffuse in form. Nevertheless, the second section in particular contains passages of beauty. The performance here is a little on the rough side, and the recording sounds coarse-grained and over-emphatic, rather than abounding in the subtleties that such a highly seasoned opus requires.—R. M. K.

Standard Symphonies

MENDELSSOHN: Symphony No. 3 in A minor, Op. 56 ("Scotch"); Symphony No. 5 in D major, Op. 107 ("Reformation"). *New York Philharmonic-Symphony, Dimitri Mitropoulos conducting.* (Columbia ML 4864, \$5.95)*** Beauty of the orchestral tone is one of the features of this issue. There is a noble surge to the tutti, and the various choirs emerge with superb clarity. Notably in the "Reformation" Symphony, the repetition of the Dresden Amen motive enters with stirring effect. Mr. Mitropoulos, though dramatic in his reading of this work, is in a somewhat more than usually relaxed mood. The "Scotch" Symphony has not worn so well as the

"Italian". Still, there is much beauty of orchestral treatment in this symphony as well. The lighter and more lyrical pages of the two works are given ingratiating voice. At times the readings would benefit by greater smoothness of texture, in spite of the thrilling, dynamic élan they possess.—R. M. K.

TCHAIKOVSKY: Symphony No. 6, B minor ("Pathétique"). *Orchestre de la Société des Concerts du Conservatoire, Erich Kleiber conducting.* (London LL 920, \$5.95)*** Though many versions of this famous work by other conductors are found in the disk catalogues, this is Mr. Kleiber's first representation with the "Pathétique". It has sturdy virtues, excelling in some passages of introspective depth and feeling, particularly in the opening movement and in the lamenting final one. There is also a good deal of sensuous charm, especially in the second section. At other times the playing seems mercilessly speeded and rather perfunctory. The orchestra, one of the best in Europe, plays with homogeneity of tone, though the strings are rather less luminous than in many American orchestras. On the whole, this is a sober, rather than a breast-thumping interpretation.—R. M. K.

MOZART: Symphony No. 40, G minor, K. 550; Symphony No. 35, D major, K. 385 ("Haffner"). *London Mozart Players, Harry Blech conducting.* (RCA Victor LBC-1069, \$2.98)*** These performances are marked by a vigor and incisive clarity of attack that are too hard-driven at times. Mozart's music is not as vehement and heavily-grained as Beethoven's, and it needs a lighter touch. Nonetheless, Mr. Blech has taste and a fine sense of balance, and the orchestra plays cleanly. A good bargain.—R. S.

MENDELSSOHN: Symphony No. 4 ("Italian"). *SCHUMANN: Symphony No. 4, D minor. London Symphony, Josef Krips conducting.* (London, LL-930, \$5.95)*** Although there are several admirable performances of both of these symphonies already available, I can recommend this album heartily, for Mr. Krips conducts both works with notable thoroughness, devotion, and understanding of the peculiari-

ties of each composer. At first, to some listeners, these performances may seem lacking in "individuality". Listen to them two or three times, and I think you will agree that you are hearing more of Mendelssohn and more of Schumann, and less of Krips, which is exactly as it should be. The orchestra plays very elegantly for this notably precise conductor.—R. S.

FRANCK: Symphony in D minor. *Vienna Philharmonic, Wilhelm Furtwängler, conductor.* (London LL 967, \$5.95)** The late German conductor gives a substantial—to some tastes a somewhat weighty—interpretation of the Franck work. There is a splendid sonority in every page of this reading, a brooding Brahmsian coloring. Aided by the warm, mellow tone of the Vienna Philharmonic, the symphony grows logically, particular care being given to the climactic building-up of the first movement. The Allegro non troppo has a splendid surge and dominant drive to the finale, which is truly exhilarating. The net result is noble, but technically the recording is only moderately satisfactory, and often its quality is marred by a muddy texture.—R. M. K.

BRAHMS: Symphony No. 1, C minor. Op. 68. *Los Angeles Philharmonic, Alfred Wallenstein, conductor.* (Decca DL 9603, \$5.85)*** A serviceable reading of one of the most frequently recorded symphonic masterpieces. The tone of the ensemble has a fine sonority, and the climactic building up of the movements is done with dramatic feeling and a suitable seriousness and devotion. The quality of sound is also well-fused, and the various choirs of the orchestra, if not of the highest refulgence, are of sensuous quality and charm, particularly in the Andante.—R. M. K.

"Ur" Strauss

STRAUSS, RICHARD: "Der Rosenkavalier". *Maria Reining (Marschallin), Sena Jurinac (Octavian), Ludwig Weber (Ochs), Hilde Gueden (Sophie), with other artists and chorus of the Vienna State Opera and the Vienna Philharmonic conducted by Erich Kleiber.* (London LLA-22 \$23.80)***

MADE in the city where the opera itself is set and from which it drew all of its literary and musical inspiration, this recording of "Der Rosenkavalier" is the third to be made available on LP (Vox and Urania issued the previous ones), and it is an unmitigated delight from beginning to end. Aside from the singing, which is almost uniformly good, it has a solid basis musically in the true Viennese traditions meticulously observed by Erich Kleiber. He does what many conductors neglect, or do not know enough, to do and that is to insist upon that slight anticipation of the second beat in the pervading ¾ rhythms that is the hallmark of the authentic Viennese waltz. Since waltz rhythm is the motif of the entire opera, this simple device gives an incalculable lift to the entire score and removes any heaviness or confusion in the rich investiture that can develop in a straight ¾ beat.

The only member of the cast well known in this country is Hilde Gueden, who sings charmingly the part of Sophie. Maria Reining, as the Marschallin, and Sena Jurinac, as Octavian, have voices that record beautifully and blend very well, and they join Miss Gueden in a transporting performance of the third-act trio. One could not hope to hear that sublime passage mellowly nor more poignantly done. Ludwig Weber is one of the great portrayers today of Baron Ochs. The important part of

RECORDS/AUDIO



Erich Kleiber

his performance that comes through in the recording is that, instead of trying to get by on grunts, groans and parlando, he sings all of his music, and with much color and variety of nuance. His "Ohne mich" is a tour de force of stylish delivery.

Especially gratifying throughout are the clear enunciation of all the principals and the fine balance achieved between the vocal and the orchestral forces. The instrumental obbligatos are handled with particular nicety.—R. E.

Sonatas

BEETHOVEN: Sonata No. 9 in A major ("Kreutzer"). *LECLAIR: Sonata in D major, Op. 9, No. 3. YSAÏE: Sonata in E major, Op. 27, No. 3. David Oistrakh, violinist; Lev Oborin, pianist.* (Vanguard VRS-6024, \$5.95)*** Some interesting views of the many-faceted Mr. Oistrakh are provided in this trio of historically widely separated sonatas, leading off with the great "Kreutzer", which he plays to the queen's taste. The eighteenth-century French example by Leclair provides a clarifying interlude between the Beethoven and the chromatic modernism of Ysaÿe. The latter, for violin alone, is more an etude in double-stop technique than a sonata, and its performance is likely to interest violinists more than anybody else. It is, however, a forward-seeking work that successfully proved there are playable harmonies on the violin beyond the traditional third, sixth, and diminished seventh and thus has served a historic purpose. As usual, Mr. Oistrakh encounters no insurmountable problems in any of this music.—R. E.

BEETHOVEN: Piano Sonatas, No. 3, C major, Op. 2, No. 3; No. 19, G minor, Op. 49, No. 1; and No. 20, G major, Op. 49, No. 2. *Friedrich Gulda, pianist.* (London LL 999, \$5.95)*** Most of the world's distinguished pianists of the older and younger generations, seem to be busy these days recording Beethoven sonatas. But why should we complain, when the results are as satisfactory as in this case? Mr. Gulda plays the C major Sonata both solidly and brilliantly, and very intelligently does not try to make a mountain out of a mouse, in the case of the two Sonatas, Op. 49.—R. S.

STRAUSS: Sonata for Piano in B minor, Op. 5; Five Piano Pieces, Op. 3. *Alfred Brendel, pianist.* (SPA-48, \$5.95)** Early keyboard works, written when the composer was about to enter the university for his doctorate, in 1880-1, these are in the Romantic vein. The Five (Continued on page 24)

continued from page 23

Pieces, in particular, have a limpidity, color, and variety of fancy that make them worthy entrants in the line leading from Schumann to Brahms, though they are slight and graceful rather than powerful. The Sonata in B minor is more formal in construction, massive in some pages, and—to tell the truth—it sounds a bit dated. The performances by Alfred Brendel are competent and sometimes much more. Exhibiting the mellow spirit of the younger Strauss, these works show graphically how his career seemingly pointed before he veered toward the goals of program music and tonal *Schrecklichkeit*. The recording is only moderately good.

—R. M. K.

Bloch's Third Quartet

BLOCH, ERNEST: String Quartet No. 3. *Griller String Quartet*. (London LS 840, \$4.95)***

ERNEST Bloch's String Quartet No. 3, composed in 1952, seven years after the towering Second Quartet, is a work of much more modest dimensions and expressive purpose. But it would be foolish to underrate it because it has a less overwhelming esthetic character, just as it is foolish to listen to Beethoven's Fourth Symphony with the Third in mind. Each of the four movements of this new Bloch quartet is wonderfully compact; each has the rhythmic vigor, emotional surge, and fascinating sense of color that are hallmarks of the composer. There are echoes of the Second Quartet, but this music is more playful and more objective. Bloch dedicated the work to the Griller String Quartet, who gave its world premiere in Festival Hall, London, on June 21, 1953. Needless to say, the performance is devoted and technically powerful.

—R. S.

MENDELSSOHN: Quartet in E minor, Op. 44, No. 2; Quartet in E flat, Op. 44, No. 3. *Endres String Quartet* (Heinz Endres, Joseph Rottenfusser, Fritz Ruf, Adolph Schmidt). (Stradivari STR-615, \$5.95)** The fourth and fifth quartets of this composer, written at the age of 29, though coming soon before the Violin Concerto, seem on the whole fairly unexciting fare today. It is true that there are noble and elevated, if rather pious, feelings informing the slow movements of each. There is a difference in the character of the two works—that in E minor in many pages representing the more animated, bustling phase of Mendelssohn's muse (a pixyish trait sublime in "Midsummer Night's Dream" but sometimes trying elsewhere) while the Op. 44, No. 3, has more vigorous quality and salient profile. The refined performances of the Endres Quartet, a European organization not very familiar to American listeners, are silken and accomplished, but one is not convinced that the interpretations are very deeply or passionately felt.

—R. M. K.

Wind Ensembles

MOZART: Serenade No. 10, B flat major, for wind instruments (K. 361). *Wind Ensemble of the RIAS Orchestra of Berlin*. (Telefunken LGX 66006, \$5.95)*** To enjoy at all adequately the unbelievable wealth of great music written for wind and brass ensembles, the music-lover must turn to recordings. Only in recent years have enterprising groups begun to restore some of this music to the concert

hall. Mozart began his Serenade, K. 361, in Munich in 1781, where he was preparing the production of his opera "Idomeneo". He scored it for thirteen instruments: two oboes, two clarinets, two basset horns, two bassoons, four horns, and double bass. In modern performances the double bass is often replaced by the contrabassoon. Not only is the Serenade musically enchanting; it is also a masterpiece of scoring. The purchaser of this album should by all means acquire the miniature score (Eulenburg No. 100, available from Peters) and see for himself how skillfully the instruments are handled. The performance is admirable.

—R. S.

MUSIC FOR BRASSES (17th Century). *Music Hall Brass Ensemble*. (Monogram 817, \$3.85)*** The members of the Music Hall Brass Ensemble are all players in the Radio City Music Hall Symphony in New York. The group is made up of two trumpets, French horn, trombone, and bass trombone. On this recording it performs delightful works by Anthony Holborne, Claudio Monteverdi, Johann Hermann Schein, Johann Pezel, and Adriano Banchieri. No one could fail to enjoy this music, which reveals how beautiful brasses can be when they are relieved of "kitchen" drudgery, mere noise-making, and given something lovely to play.

—R. S.

MARCHES. *Eastman Symphonic Wind Ensemble, Frederick Fennell, conductor*. (Mercury MG 40007, \$5.95)***

This array of quick-stepping melodies includes eight pieces by Sousa and others by Jenkins-Neff, Howard Hanson, Edwin Franko Goldman, Henry Fillmore, F. E. Bigelow, Harry L. Alford, Karl L. King, and E. E. Bagley. Though the Sousa numbers are superior in sureness of design and spirit, the others offer considerable contrast and, in a few cases, historical interest. They are played with smoothness and richness of tone by the Eastman organization, and the technical qualities are commendable.

—R. M. K.

Early Schnabel

SCHNABEL, ARTUR: Piano Concerto (two movements). *Helen Schnabel, pianist; Vienna Orchestra, F. Charles Adler conducting*. Ten Songs. *Erika Francoulon, soprano; Helen Schnabel, piano*. (SPA 55, \$5.95)***

ALTHOUGH I admire some of Artur Schnabel's later works from his "atonal" period profoundly (nota-

bly the magnificent Rhapsody for Orchestra), I must confess that these early Schnabel pieces sound pitifully weak and derivative. The Intermezzo and Rondo from the Piano Concerto, admirably played by Helen Schnabel and the orchestra, barely escape being salon music. The songs have worn better, and contain some beautiful touches. Miss Francoulon sings settings of poems by Dehmel, Georg, Bierbaum, Hanns Sachs, Novalis, Storm, and Eichendorff. Both she and Mrs. Schnabel (wife of the composer's son) make the most of these romantic and often sentimental works. Schnabel was a curious mixture of bluff, impatient intellectuality and warm, intuitive feeling. These early works reveal a lovable side of his temperament.

—R. S.

Three Originals

SAINT-SAËNS: "Carnival of the Animals" (original chamber version). *Ethel Bartlett and Rae Robertson, duo-pianists; Daniel Guilet and Paul Gerschman, violins; Walter Trampler, viola; Michael Krasnopolsky, double bass; Julius Baker, flute and piccolo; Bernard Portnoy, clarinet; Menahem Pressler, celesta; and George Gaber, xylophone; Izler Solomon conducting*. RAVEL: "Ma Mère l'Oye" ("Mother Goose") (original version for piano duet). Debussy: "Petite Suite" (original version for piano duet). *Bartlett and Robertson, duo-pianists*. (M-G-M E3114, \$4.85)**

ALL three of these works are usually heard in concert in arrangements of the original versions. Saint-Saëns composed his "Carnival of Animals" in chamber-music form originally, for intimate performance as a musical joke. It is usually played these days in a version for orchestra, and recently it has even been endowed with a recited text. The original chamber version, however, remains the most satisfactory. Mr. Solomon conducts it briskly, with a keen sense of humor. Ravel's "Mother Goose" has become popular in his own orchestral arrangement, and is also familiar to ballet-lovers. The original piano four-hand version is lovely in its own right; and Debussy's "Petite Suite" is a model of piano-duet writing. It was André Caplet who arranged this latter work for orchestra. Bartlett and Robertson play both suites with animation.

—R. S.

Violin Recitals

A DAVID OISTRAKH RECITAL. *David Oistrakh, violinist; V. Yampolsky and I. Kollegorskaya, pianists*. (Van-

guard VRS 6020, \$5.95)** A collection of short pieces which again show the soaring tonal qualities and technical skill of the noted violinist. He plays Rachmaninoff's "Vocalise", Tchaikovsky's "Waltz-Scherzo", Op. 34, and "Meditation", Op. 42; Brahms's "Hungarian Dances" Nos. 9, 8, and 5; Glazounoff's "Meditation", Op. 32; Khachaturian's "Chanson-Poème" and Dance in B major; and five pieces from Prokofiev's "Cinderella" ballet. The older Romantic works are more tonally pleasing than the rather acerbic Prokofiev excerpts, though these are a good sampling of the score. The recording is clear, the string tone is sometimes a little piercing.

—R. M. K.

TARTINI: Sonata, G minor, for violin ("The Devil's Trill"). *Ricardo Odnoposoff, violin; Heinz Wehrle, harpsichord*. GEMINIANI: Sonata, B flat major, for unaccompanied violin. *Ricardo Odnoposoff, violin*. VITALI: Ciaccona, G minor, for violin. *Ricardo Odnoposoff, violin; Heinz Wehrle, organ*. (Concert Hall Society CHS-1170, \$5.95)*** Both the "Devil's Trill" Sonata of Tartini and the Chaconne of Vitali are familiar enough to concertgoers, but Mr. Odnoposoff has achieved touches of novelty by having the first accompanied by harpsichord and the second by organ. The harpsichord blends better with the violin than the modern piano, although it must be confessed that the violin in Tartini's day probably did not sound so loud or so brilliant as it does in this recording. The contrapuntal nature of the Vitali Chaconne makes an organ accompaniment peculiarly appropriate, especially since Mr. Wehrle has the taste to use registrations that are suitable to the style and the texture of the music. Mr. Odnoposoff plays the interesting Geminiani Sonata for violin alone, as well as the other pieces, with his customary virtuosity and lustre of tone.

—R. S.

WEBER: Six Sonatas for Violin and Piano, Op. 10. *Ruggiero Ricci, violinist; Carlo Bussotti, pianist*. (London LL 1006, \$5.95)** These six sonatas were composed in 1810 for the well-known publisher of Weber's day, André, who wanted some easy works for amateurs. André found the music "far too good" and wanted it simplified, which angered Weber, who answered he "could not write trash". Actually, the music is extremely simple and quite easy to play. Some movements (such as the rondos of Sonatas Nos. 3 and 4) are characteristically catchy in rhythm and thematic profile. Mr. Ricci and Mr. Bussotti play the sonatas dashingly, without trying to make them sound any more serious than they intrinsically are. The first section of side one of this recording reveals poor control of engineering.

—R. S.

Solti's Mozart

MOZART: Symphony No. 38, D major, K. 504 ("Prague"); Symphony No. 25, G minor, K. 183. *London Symphony, George Solti conducting*. (London LL 1034, \$5.95)***

GEORG Solti, who conducts these symphonies, was born in Budapest and studied with Dohnanyi. After some years of operatic and orchestral conducting in his native land, during which he made guest appearances elsewhere, he emigrated to Switzerland, at the outbreak of World War II. He not only conducted at the opera in Zurich, but won first prize in the International Piano Competition in 1942 at Geneva. After the war he became conductor at the Munich Opera. He visited England to conduct the London Philharmonic

(Continued on page 26)

Trilogy Continued

ORFF, CARL: "Catulli Carmina". *Elisabeth Roon, soprano; Hans Loeffler, tenor; Walter Kamper, Eduard Mrazek, Michael Gielen, Walter Klien, pianists; Vienna Chamber Choir; Heinrich Hollreiser, conductor*. (Vox PL 8640, \$5.95)***

"CATULLI CARMINA" is the second part of a trilogy that began with "Carmina Burana" (see page 7) and was completed with "The Triumph of Aphrodite", which was first produced last year. Seven years elapsed between the composition of the first two works, and "Catulli Carmina" seems to be a simplification, or refinement, of Orff's style in the earlier work. The orchestra is abandoned in favor of four pianos and some percussion instruments, an ensemble that is used sparingly. The vocal writing has grown more repetitive, the harmonic scheme plainer. But without being as rich and suggestive as "Carmina Burana", "Catulli Carmina" makes a hypnotically powerful effect, worth study by anyone interested in contemporary scores for the stage. The story is taken from Catullus' poems describing his love for the beautiful but faithless Lesbia, and three choruses comment on the action besides indulging in exchanges among themselves. The performance seems exemplary; certainly the solo singing of Miss Roon and Mr. Loeffler is striking and beautiful.

—R. A. E.

An Open Letter To All Organized Audience Communities

The following independent national concert managers wish at this time to express their conviction that the interests of all concerned with the presentation of concerts on the organized audience plan are best served by a free and open market, wherein all artists and attractions are directly available to all cities regardless of their management affiliations.

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We therefore wish to point out to the officers and directors of all local organizations operating under such plans that, insofar as our own policies and practices are concerned, the 252 artists and attractions represented by the undersigned are freely available to them regardless of which of the several plans they favor, and, further, that we would be happy to deal with them direct should they at any time find it appropriate and desirable to call upon us.

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continued from page 24

and returned as conductor of the Hamburg State Opera when it appeared at the Edinburgh Festival. In 1952 he became general musical director of the Frankfurt Opera. In 1953, Mr. Solti made his American debut, conducting the San Francisco Opera and Symphony.

He conducts these Mozart symphonies with stirring vitality, precision, and sense of detail. In the second movement of the "Prague" Symphony the pace is a shade too rapid and one misses the poignance, the caress of phrase, that a Walter or a Beecham brings to it. But elsewhere there is nothing to quarrel with, and in the early G minor Symphony Mr. Solti brings out the astoundingly bold and dramatic character of the score brilliantly. —R. S.

Pops Anniversary

FIEDLER'S 25TH. *Boston Pops Orchestra, Arthur Fiedler conducting.* (RCA Victor LM-1790, \$5.95)*** An anniversary disk issued to mark the 25th year of Arthur Fiedler's conducting of the Boston Pops contains two sides of widely contrasted short numbers. It ranges from Elgar's "Pomp and Circumstance" March No. 1, through Johann Strauss, Jr.'s "Thunder and Lightning" Polka, to rather surprising items such as the "Battle Hymn of the Republic" and Lucien Cailliet's humorous paraphrase of "Happy Birthday". There are more than a dozen numbers in all, played with suavity and authentic style (notably in the Viennese excerpts) and a smart command of tempo that never lets matters drag. —R. M. K.

OFFENBACH: "Gaiete Parisienne" (arr. Manuel Rosenthal). **MEYERBEER:** "Les Patineurs". *Boston Pops Orchestra, Arthur Fiedler conducting.* (RCA Victor LM 1817, \$5.72)*** Both Massine's "Gaiete Parisienne" and Ashton's "Les Patineurs" are favorites of the ballet public on both sides of the ocean. Mr. Fiedler and the Boston Pops Orchestra give lively performances of both scores. The tempos are not invariably those to which we are accustomed in the theatre, but only in a few instances are they disturbingly fast or slow. —R. S.

Ballet Scores

OFFENBACH: Suites from "Bluebeard", and "Helen of Troy", arranged by Antal Dorati. *Ballet Theatre Orchestra, Joseph Levine conducting.* (Capitol P8277, \$5.72)** Lively performances of two ballet scores fashioned by Antal Dorati for the late Michel Fokine from music by Jacques Offenbach. They have long been popular in the Ballet Theatre repertoire. "Bluebeard" had its world premiere in Mexico City in 1941; "Helen of Troy" was first seen in Detroit in 1942. —R. S.

WEBER-BERLIOZ: "Le Spectre de la Rose" ("Invitation to the Dance"). **MINKUS:** "Don Quichotte" Pas de Deux. *New Symphony Orchestra, Anatole Fistoulari conducting.* (London LD 9108, \$2.95)*** These scores will appeal mainly to ballet lovers, although the Berlioz arrangement of the Weber piano piece has independent musical value. The same cannot be said for Minkus' dreadful "Don Quichotte" music, which is admirably efficient as an accompaniment for a classic pas de deux but totally without artistic distinction. Mr. Fistoulari conducts

Mysticism and Sentiment

CHAUSSON: "Poem of Love and the Sea". Nine French art songs. *Gladys Swarthout, mezzo-soprano. RCA Victor Symphony, Pierre Monteux conducting. George Trövillo, accompanist.* (RCA Victor LM 1793, 5.95)***

A RARE performance of one of Chausson's loveliest large-scale works is here combined with songs by Berlioz, Hahn, Debussy, Duparc, Poulenc and others. The Chausson is a kind of tone poem for voice and orchestra, a setting of the highly subjective love verses of Maurice Boucher. In two extended sections, it is a poignantly lovely work of mysticism and sentiment. The dark-hued, but warm, voice of Miss Swarthout is beautifully placed for this music and, with the invaluable co-operation of Mr. Monteux, she evokes all of the brooding melancholy of its endless lyricism. The "Poem" was recorded in 1952, the songs in 1953. Both embody recording techniques that give unusual "presence" to the solo voice at the same time that they give a just balance to the accompaniment and the proper prominence to solo instruments. —R. E.

both works vigorously and in theatre-wise fashion, if a bit coarsely. —R. S.

GLAZOUNOFF: "Scènes de Ballet"; "Valse de Concert", Nos. 1 and 2. *Bolshoi Symphony, Alexander Gauk conducting.* (Period SPL 596, \$5.95)** Rather thin recordings of the Russian composer's fluent and colorful, if too facile compositions for the dance. Mr. Gauk's readings are animated. —R. M. K.

Piston Third

PISTON, WALTER: Symphony No. 3. *Eastman-Rochester Symphony, Howard Hanson conducting.* (Mercury MG 40010, \$5.95)***

THIS recording was made under the auspices of the Koussevitzky Music Foundation as Vol. II of the American Music Festival Series. Walter Piston's Symphony No. 3 was commissioned by the Foundation in 1947 and first performed in 1948 under Serge Koussevitzky. No other composer could have conceived a work in this style or written so naturally in this idiom. Piston is not emulating the strenuous, heroic, epically developed symphony in this work, but writes intimately, with formal clarity but with introspective concentration and often with a delicacy that suggests chamber music. This is music that requires frequent rehearsals, for it is deeply thoughtful as well as emotionally expressive. —R. S.

KEY TO MECHANICAL RATINGS

****The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

*** Free from all obvious faults, differing only slightly from above.

** Average.

* Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

Big Doric Sexta

BACH, J. S.: "Musical Offering". (Ghedini version.) *Scarlatti Orchestra of Naples, Giorgio Ghedini conducting.* (Colosseum CLPS 1044, \$5.95)**

IN the first place, this is not a complete recording, as the album title states. Not only is the wonderful Trio for Flute, Violin, and Cembalo (No. 8) missing, but so also are two other sections, the Canon a 2, Per tonos, the fifth of the Canones diversi (No. 3), and the Fuga Canonica (No. 4). Furthermore, the performance is rhythmically erratic and inaccurate (one of the pianists makes a slip at the very beginning in the Ricercare a 3). Nor can I praise Mr. Ghedini's version of this marvelous music, for it is spottily and awkwardly scored. The program notes contain some curiously phrased information, such as the following: "To Bach's stylistic characteristics belong the descending minor scale with a big doric sexta and the end of the minor compositions with a major triad: 'the picardic terza'". —R. S.

Miscellany

ROSSINI: Sonata for Violins, Cellos, and Double Bass (edited by Casella). **GALUPPI:** Concerto No. 2 "A Quattro", B flat major (edited by Mortari). **TARTINI:** Concerto in A major for Cello and Strings (edited by Ravanello). *Cello soloist, Enzo Altobelli. MARCELLO:* Introduction, Aria, Presto (edited by Bonelli). *I Musici.* (Angel 35086, \$5.95)*** I Musici (or The Musicians, as it would be in English) are a group of twelve young Italian artists who specialize in seventeenth- and eighteenth-century music. All are graduates of the Accademia di Santa Cecilia in Rome. Acclaimed at European festivals, and praised by Arturo Toscanini, this chamber orchestra is already scheduled to visit the United States. The performances in this recording are exciting, yet in good taste, and the scores have been sensibly edited. There are a few anachronisms in harmony but nothing serious. Needless to say, the music is fresh and marvelously vigorous. —R. S.

DEBUSSY: "La Plus que Lente", "La Fille aux Cheveux de Lin", "Reverie", "Le Petit Berger". **BROWN, REGINALD PORTER:** "Dance of the Three Old Maids". **MOURANT, WALTER:** "Ecstasy", "The Pied Piper", "Blue Haze". *Reginald Kell, clarinetist, with Camarata and his*

Orchestra. (Decca DL 7550, \$3.85)** Mr. Kell brings his smooth and tonally limpid mastery of the clarinet to bear upon four popular Debussy *morceaux*, with discreet background provided (smoothly, too) by Salvador Camarata and his Orchestra. (The conductor — though he was born in New Jersey and once studied at the Juilliard School of Music — is particularly well known in England, where he organized the Kingsway Symphony Orchestra.) The reverse side presents four tidbits by American composers of the lighter variety. Some delicious sounds issue from this ten-inch disk; it is recommended as a source of soothing mood music, if not one provoking intense musical thought. —R. M. K.

FRANCK: Symphonic Variations. **D'INDY:** Symphony on a Mountain Air. *Aldo Ciccolini, pianist; Orchestre de la Société des Concerts du Conservatoire, André Cluytens conducting.* (Angel 35104, \$5.95)*** Both of these performances are notable for verve and polish. Aldo Ciccolini, the 29-year-old Italian pianist who made his American debut with the New York Philharmonic-Symphony in 1950, plays the Franck Symphonic Variations with gleaming brilliance. Other artists, Gieseking and Cortot among them, have found greater depths in this music; and other conductors have made the score seem less flippant in places than Mr. Cluytens. But nonetheless, this is a charming, vivacious performance. In the D'Indy symphony Mr. Ciccolini is careful to keep the piano part integrated with the orchestral texture, as the composer intended. —R. S.

ALEC TEMPLETON PLAYS IMPROVISATIONS ON OFFENBACH AND STRAUSS. (Remington LP R-199-158, \$2.99) ** These are unusual and highly ingenious improvisations. Mr. Templeton explains in a program note: "I have played them in a somewhat novel two-piano form (improvising against my own playing) and if you listen closely you will hear two, three, or even four melodies all closely integrated. I chose this unique pianistic means to achieve a sprightly, more scintillating merri-ment—and, too, to obtain rich, full orchestral effects." Since Mr. Templeton, like Grace Castagnetta and a few other pianists now before the public, has a genuine talent for improvisation, this two-piano-recital-in-one is highly entertaining. —R. S.

NIELSEN, CARL: Chaconne, Op. 32. **LISZT:** "Liebestraum" No. 3; "La Campanella". *France Ellegaard, piano.* (London LD 9065, \$2.95)*** Written in 1916 by the leading Danish composer of recent times, the Chaconne is a remarkably fine work in a conservative vein, worth the attention of anyone interested in piano literature. Although the performances of the Liszt pieces are expert and sympathetic, it seems a pity that the Chaconne was not coupled with an equally novel item. —R. A. E.

Institute Formed By Equipment Firms

The Institute of High Fidelity Manufacturers, a non-profit membership organization, has been recently formed as a result of a decision of audio-equipment makers who attended an industry-wide meeting during the recent New York Audio Fair. The action culminated a year of preparation by a committee; its chairman, George Silber, of Rek-o-kut; and Sam Baraf, of United Transformer, the committee's co-ordinator of group activities. The Institute is to be initially capitalized by manufacturers who are being invited to join it as charter members.

OPERA at the Metropolitan

continued from page 5

ance. Mildred Miller was heard as Lola; Frank Valentino, as Alfio; and Thelma Votipka, as Mamma Lucia. In "Pagliacci", Mario Del Monaco, as Canio, gave everything he had, and it was a great deal. His is a superbly vital and solid voice, and he never allowed the tone to become rough, no matter how frenetic the climaxes. Lucine Amara sang the somewhat thankless role of Nedda so charmingly that she won a marked success with it. As Tonio, Robert Merrill sang with stirring sonority, but his acting showed too many touches of melodramatics. With more restraint in this department, his fine voice would make a more telling effect. Thomas Hayward, as Beppe, and Frank Guarrera, as Silvio, rounded out the admirable cast. Alberto Erede and the orchestra, both laboring under a heavy schedule these days, showed signs of fatigue but no slackening of zest. —R. S.

Il Barbiere di Siviglia, Nov. 29

Dolores Wilson sang her first Rossini of the season in this performance of Rossini's opera, and a very becoming one it was, both vocally and dramatically. While her lower range was sometimes lacking in color or richness of tone, Miss Wilson proved again her remarkable facility at tossing off coloratura passages with ease and crystalline clarity. Moving gracefully about the stage and showing a real sense for ensemble playing, she disported herself with great charm and a winning spirit of good fun. Others in the cast were familiar from earlier performances—Robert Merrill in the title role, Fernando Corena as Dr. Bartolo, Cesare Valletti as Almaviva, and Cesare Siepi as the Don Basilio. Alberto Erede conducted. —C. B.

Aida, Nov. 30

Since "Aida" was commissioned to open the Suez Canal, the opera was given on this occasion to commemorate the signing 100 years ago of the Suez Canal Charter, and many representatives of the French and Egyptian governments attended.

The performance was also noteworthy because of a triple shift in the cast, brought on by the illness of two singers. Blanche Thebom replaced Nell Rankin as Amneris; Norman Scott, who had been cast as Ramfis, substituted for Luben Vichay as the King; and Cesare Siepi took over the role of Ramfis. Singing the part of Amonasro for the first time at the Metropolitan was Ettore Bastianini.

Notwithstanding the changes, the performance moved smoothly, since most of the singers were long experienced in their parts. Miss Thebom's Amneris was notable for completeness of detail in action, for the lyric moments in her singing in Act II, and for the dramatic power she summoned in the Judgment Scene. Mr. Siepi's rich voice was as effective as always as the High Priest, and Mr. Scott discharged his chores faithfully.

Young Mr. Bastianini has one of the finest baritone voices at the Metropolitan today, and it sounded exceptionally exciting in Amonasro's music. As yet the artist seemed a little ill at ease in movement, nor did he make the most of his music, but he is still a talent to watch.

Zinka Milanov and Mario Del Monaco were the ill-fated lovers; James McCracken, as the Messenger, and Rosalind Elias, as the Priestess, completed the cast. Miss Milanov and Mr. Del Monaco sang with variable effectiveness until the third act, when they both poured out tones of fascinating color.



Sedjo Le Blanc
Dolores Wilson as Rosina

Zachary Solov, choreographer, has this year given the dance of Amneris' slaves to girls for a singularly pallid concoction. Mia Slavenska performed quite well the solo part in the Triumphal Scene ballet, but was out of her element in the sinuous movement designed for her predecessor, Janet Collins. Larry Boyette and Louis Kosman were her partners.

Fausto Cleva was a tower of strength and dependability in the pit, leading a vigorous, dramatic performance. —R. A. E.

Madama Butterfly, Dec. 1

The surprise return of Dorothy Kirsten to the Metropolitan after a year's absence due to the illness and death of her husband was the happy and notable event of this performance. Replacing the indisposed Lisa Della Casa on short notice in the role of Cio-Cio-San, she demonstrated anew not only the continuing glory of a lovely voice but a growing sense of dramatic interpretation and an ability to enter into and identify herself with a difficult operatic characterization. At her very first entrance, a misstep on the little bridge led to a jolting fall, but the soprano picked herself up quickly with no loss of composure and went on to sing one of the most moving and convincing Butterflies I have heard.

The entire cast rose to the occasion and fine performances were given by Mildred Miller (Suzuki), Eugene Conley (Pinkerton), Frank Guarrera (Sharpless) and others in familiar roles. Paul Franke appeared for the first time as Goro in an engagingly droll interpretation. Alberto Erede conducted with affection and rare delicacy. —R. E.

Andrea Chenier, Dec. 4, 2:00

The season's second performance of the Metropolitan Opera's new production of Giordano's "Andrea Chenier" on Dec. 4 found all of the principals of the brilliant cast in best form. Mario Del Monaco, as the poet, poured forth an inexhaustible flood of pure tone in the many ringing phrases of his role; Zinka Milanov, as Maddalena, was equally at home in the soaring climax of the last page and in the lower and softer passages that precede it, in which Mr. Del Monaco demonstrated that he too can sing *piano* with lustrous tone, when he wants to. Leonard Warren, as Gerard, sang with stirring power as well as vocal beauty.

Sandra Warfield took the role of Madelon, replacing Nell Rankin, who was indisposed. This was the only change in the familiar cast, which included Herta Glaz, as the Countess di Coigny; Rosalind Elias, as La Bersi; George Cehanovsky, as



Dorothy Kirsten as Cio-Cio-San

Fléville; Gabor Carelli, as the Abbé; Salvatore Baccaloni, as Mathieu; Alessio De Paolis, as the Spy; Norman Scott, as Fouquier-Tinville; Osie Hawkins, as Dumas; Frank Valentino, as Roucher; Lawrence Davidson, as Schmidt; and Louis Sgarro, as the Major Domo. Fausto Cleva conducted in inspired fashion, bringing out the delicacy of the score as well as its smashing effects. —R. S.

Other Performances

The second "Faust" of the season was presented on Nov. 22, with Cesare Siepi singing Mephistopheles for the first time, Victoria de los Angeles as Marguerite, and Jan Peerce in the title role. Another first appearance of the season during the same week was Ettore Bastianini, who sang the elder Germont in "La Traviata" on the 24th. Herva Nelli sang Santuzza for the first time at the Metropolitan, and Clifford Harvuot his first Alfio of the season, in the second "Cavalleria Rusticana", of Dec. 4. Delia Rigal and Kurt Baum made their bows this year as Nedda and Canio in "Pagliacci" the same night. A last-minute change of cast for the "Aida" of Dec. 6 brought Louis Sgarro in the role of the King, substituting for Luben Vichay.

Correction

In the Nov. 15 issue of MUSICAL AMERICA, Gary Graffman, appearing as soloist with the New York Philharmonic-Symphony, was described as the winner of the Rachmaninoff Foundation Award in 1947. The only winner of such an award, given in 1948, was Seymour Lipkin. Mr. Graffman, who was a finalist in the 1947 contest, was given a Special Award by the foundation in 1948, which included a Carnegie Hall recital.

New York City Opera In Detroit Visit

DETROIT.—The New York City Opera completed a successful visit to Detroit with a lively performance of "Show Boat". This year the program of nine performances was spread over a ten-day period, Nov. 15-24, allowing the company to make a two-day side trip to the Michigan State College campus at East Lansing.

Of the nine works sung, five were Italian, one French, one German and two in English. The Italian wing consisted of "Tosca", "La Bohème", "La Traviata", "Rigoletto", and "Aida". The best of the company's singing was produced in "Aida" with Gloria Lane as Amneris, Frances Yeend in the title role, Lawrence Winters as Amonasro, and William Wilderman, Norman Treigle, Peggy Bonini, Michael Pollock, and Giorgio Cocolios-Bardi.

A liberal sprinkling of Metropolitan talent was also included in the more important singing roles. Hilde Gueden sang Gilda in Rigoletto; Blanche Thebom, Carmen; and Ferruccio Tagliavini, Rodolfo in "La Bohème" and Cavaradossi in "Tosca".

The level of attainment in the company's singing was almost overshadowed by the staging and scenery, some of which was downright breathtaking. The various dance situations that crop up in opera were also well handled in almost every instance. The scene in Act III of "Traviata", where the gypsies entertain, was not only well danced but exceedingly amusing. —RICHARD FANDEL

Waukesha Symphony To Present Bartered Bride

WAUKESHA, WIS. — The newly formed Opera Guild of the Waukesha Symphony will present Smetana's "The Bartered Bride" in a stage production on Jan. 29 and 30. Milton Weber will conduct thirty orchestral players selected from the symphony, and Felice Wolmut, of Milwaukee, will be the stage director. The setting is being designed by Willie Guthrie, responsible for the set for "Il Tabarro" by Puccini, presented at one of the concerts last season. In co-operation with the State Federation of Music Clubs, the orchestra this year held a competition for composers born or resident in Wisconsin, and the winning symphonic work selected by a jury, an "Overture for Orchestra" by Schempf, was premiered at the concert of Oct. 26. Jennie Hanson, violinist, winner of first award in the 1954 competition for young Wisconsin artists, will appear at the concert of May 10.

Puccini Opera on Television

THE NBC-TV Opera Theater presented Puccini's "Sister Angelica" on Dec. 5, as its second production of the season. It had offered this work once before on March 7, 1953. Elaine Malbin repeated her moving and dramatically well-shaded performance of the title role, and two others of this present cast had also appeared in the 1953 production: Ruth Kobart, as Mistress of the Novices, and Joan Moynagh, as Sister Genevieve.

The music is decidedly second-rate Puccini, lacking in the strong melodic motives and dramatic coloration of his greater scores. But the work does offer rich opportunities to the dramatic producer, and it is a "natural" for television. Kirk Browning, director, exploited these possibilities to the full, and the beautiful sets by William Molyneux and costumes by Robert Fletcher greatly enhanced the production. Peter Hermann Adler conducted with a good sense of balance and feeling for emotional ebb and flow.

The outstanding performances were those of Miss Malbin and of Shannon Bolin as the Princess. Miss Bolin created a stately, fiercely proud, and unyielding character that was exactly right in every detail. Mary Krete's Abbess was also an impressive portrayal. Some of the lesser roles were poorly sung, but vividly acted. The members of the Symphony of the Air played with exemplary polish. —R. S.

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London

continued from page 3

instance, played a three-week run at the Stoll Theater, with Ingrid Bergman as a Maid who gave a slight Scandinavian cast to Dennis Arundell's English translation of Paul Claudel; and her husband, Roberto Rossellini, as the director of a rather static and arty, if well-lighted production. Nobody thought it necessary to have any good singers in the cast, or to engage a conductor with more than routine understanding of the score. The chorus could not be accommodated on the stage, so it was scattered about the sides of the house, with shattering effect upon the musical ensemble. It was not quite fair, I thought, to suggest that this was the way the music had been handled when Rossellini mounted the oratorio for the opening of the 1953-54 season of the San Carlo in Naples. I made the serious mistake of playing Eugene Ormandy's magnificent recording just before I left for the theater, so that I kept listening for things I did not hear at the Stoll.

A better representation of French music was provided by an unstaged performance of Ravel's "L'Enfant et les Sortilèges", in the Festival Hall with Jean Martinon conducting the BBC Chorus and Symphony and a group of French soloists. The collaboration of Colette and Ravel seems both wittier and tenderer as the years pass. Mr. Martinon, a conductor of admirable competence, knew how the music ought to move and sound, and for once in a blue moon London heard some French music that really seemed French.

There was nothing French, apart from George Wakhevitch's breathtaking settings in the most flamboyant Paris tradition, about the new English-language production of Offenbach's "The Tales of Hoffmann", with which the autumn season of Covent Garden opened in late October. The Hoffmann was an aging Viennese tenor, Julius Patzak. The Lindorf-Coppelius-Miracle-Dapertutto was a Bavarian baritone, Hermann Uhde. The Olympia was an American-born coloratura, Mattiwlida Dobbs. The Antonia, Elsie Morison and the Giulietta, Eleanor Houston, were both Australians. The Nicklausse, Barbara Howitt, was English. So was the conductor, Edward Downes, who took over on a day's notice when D.-E. Inghelbrecht fell ill. Most of the smaller parts were taken by Welsh and Scottish singers. And the stage director, Gunther Rennert, was imported from Hamburg.

But "Hoffmann" may be treated successfully as an international work, as this instance proved. For the production is one of the most brilliant post-war achievements at Covent Garden—lively throughout; high, wide, and handsome in the Doll Scene, in which Rennert dares to use the expressionistic trick of turning the whole assembly into dolls, and for some reason gets away with it triumphantly; atmospheric and pathetic in the Antonia scene. Mr. Uhde, singing the bass-baritone roles for the first time in his career, again demonstrated his tremendous flair for sinister characterizations, as he had before as Telramund in "Lohengrin"; and his English, which he learned from the American occupation army in Munich, was quite the clearest in the cast. Miss Morison, now a regular member of the company, sang Antonia with lovely tone and warm-hearted simplicity. Miss Dobbs was an agile-voiced, prettily deadpan doll.

Unexpected Assignment

Mr. Downes's unexpected assignment in the pit was a deserved reward for the work he had put into the preparation of the opera for nine months past. He investigated the original sources and the various versions of the opera given at different times and places, in the effort to bring together a performing version as close as possible to the Offenbach original. Some points remain permanently clouded in doubt, and one or two compromises seemed desirable (such as the retention of the extramural Diamond aria for Dapertutto, albeit transposed down a tone for Mr. Uhde's dark voice). But the additions of Guiraud were eliminated; the spoken dialogue was restored; the unauthentic ensemble at the end of the Giulietta scene was taken out (an unhappy decision, I thought, since the musical totality of the scene seemed lightweight); and the Venetian episode was put where it belongs, after the German one and just before the epilogue. In this version the opera has less music in it than you expect, but it gains in verve and compactness, so that the prologue and epilogue no longer seem to make it too long.

A move of great importance to the future of Covent Garden is the appointment, recently announced, of Rafael Kubelik as musical director. Since the resignation of Karl Rankl in July, 1951, the Royal Opera House has had no musical director. When

performances have been allotted to conductors of the caliber of Erich Kleiber, Rudolf Kempe, and Fritz Stiedry, the musical standard of the house has remained high. But far too many operas have been indifferently or poorly conducted, and some of the casting of leading roles has been indefensible. When Mr. Kubelik takes over next October, he will have an opportunity to establish more consistent musical standards. Most Londoners regard him as a dark horse, since he has conducted very little opera in this country (Janacek's "Katya Kabanova" at Sadler's Wells, Dvorak's "Russalka" in concert form at the Festival Hall, Mozart's "Don Giovanni" at Edinburgh), and since, moreover, nobody knows anything about his potentialities as an administrator. But he has unanimously cordial support, for everyone agrees that Covent Garden needs a musical director, and everyone is shocked that David Webster has let it go for four years without one. Before the beginning of his official appointment he will conduct at Covent Garden the first time in April and May—a new production of Smetana's "The Bartered Bride", and a revival of Tchaikovsky's "The Queen of Spades".

In the crowded London season, concert music has flourished as lushly as opera. But that is another story, and a fairly long one, and it must wait until my next installment.

Roberta Peters Soloist With Tulsa Philharmonic

TULSA, OKLA.—The initial concert of the Tulsa Philharmonic's seventh season, on Oct. 18, with H. Arthur Brown conducting, presented Roberta Peters, soprano of the Metropolitan, as soloist in arias from "The Magic Flute", "Don Giovanni", "Fra Diavolo", "Rigoletto", and "Lakmé", also Alabiéff's "The Nightingale". The program further included the Overture to "Colas Breugnot" by Kabalevsky, Beethoven's Fifth Symphony, and Ibert's "Escapes". The second concert, on Nov. 1, had Alfred and Herbert Teltschik, duo-pianists, as soloists in Bach's Concerto No. 1 in C minor for two pianos and string orchestra and that by Poulenc in D minor. The ensemble under Mr. Brown offered Rossini's Overture to "The Barber of Seville" and Brahms's Second Symphony. The first Youth Concerts this season were led by Mr. Brown on Nov. 9 and 10, four performances being given for students of schools in this and nearby communities. Dee Ann Baker, selected in auditions held by the orchestra, was soloist in the first movement of the Grieg Piano Concerto.



GROUND BREAKING. While visiting Miami recently, Blanche Thebom was honored guest at a ceremony celebrating the starting of Crandons Corners, a large shopping development in the Miami area. Miss Thebom turns the first shovel of soil with the assistance of Charles H. Crandon, owner of the development and president of the Miami Civic Music Association

RECITALS in New York

continued from page 15

with Mr. Sebastian's own cadenzas, was one of the most rewarding items in the concert, it showed the harmonica virtuoso's art at its best. His tone had a bright and individual quality, and his control of the instrument, in performing rapid runs, staccatos, and what in strings would be called double-stopping, was often breathtaking.

Also included on the list were Bach's solo Sonata in A major (originally for flute), Veracini's Sonata in F major for violin (or flute) and general bass, and a final group including pieces by Bartok, Villa-Lobos and Geršwin. Albert Malver was a gifted accompanist. The audience was large, distinguished and lavish in applause.

—R. M. K.

Ethel Colt, Soprano Carnegie Recital Hall, Dec. 5, 5:30

Under the auspices of the Carl Friedberg Music Foundation, Miss Colt, who is the daughter of Ethel Barrymore and has appeared in both concert and opera, was heard in a recital. Her program ranged widely and included "Sweeter Than Roses" from Purcell's "Pausanias", "Rossignols amoureux" by Rameau, Mozart's concert aria "Misera, dove son?" (K. 369); works by Pergolesi, Massenet, Roussel, Hahn, Poulenc, Reger and Wolf, and a group of "Folk Songs of the Americas". Miss Colt's singing of many of the coloratura passages was adept in the upper range, and her vocalism in general had a pleasing quality, especially in works of moderate tempos. Otto Herz was a skilled pianistic associate.

—A. R.

Samuel Sorin, Pianist Town Hall, Dec. 5, 2:30

For his Town Hall recital Samuel Sorin presented a program listing Beethoven's "Hammerklavier" Sonata; Berg's Sonata, Op. 1; Chopin's F minor Fantasy, Op. 49; and the Sonata in G minor by Johann Kuhnau entitled "Saul Cured through Music by David". The "Hammerklavier" is a difficult work, not only in its technical aspects, but also interpretatively. It would be unfair to say that Mr. Sorin failed as an interpreter of this music because it was apparent that his technique could not meet the demands

made upon it, particularly in the last movement. It was perhaps unwise that this otherwise gifted and serious young musician should have included such a giant of the piano literature in his program. This does not say that certain passages did not take form under his fingers, but the massive architecture of the work as a whole was not projected. Mr. Sorin made his best points in the Berg Sonata, bringing to it a judicious amount of color and romantic feeling. The Chopin Fantasy was played mostly for surface brilliance, and the Kuhnau Sonata served pretty much as a warm-up piece for the Beethoven that followed.

—A. R.

Elsa Zebranska, Mezzo-soprano Town Hall, Dec. 5

The high spot of Miss Zebranska's recital was a group of art songs from her native Latvia, sung simply but with force and feeling. The last one had to be repeated. The artist had similar success with her Russian selections. Miss Zebranska, who sang at the Metropolitan in 1940-41, knows how to put over a song requiring an elemental approach. Her voice is rich in quality, her technique ample, her sincerity unquestioned. The singer's opening selections by Marcello, Gluck and Durante were sung smoothly, although in the fiery "Danza, danza fanciulla" the tendency of her lower register to detach itself from the upper made for some rough sounds. Three Brahms lieder followed. A certain lack of breath control manifested itself in the tenuous periods of "Die Mainacht", but "Meine Liebe ist grün" sounded fresh and green indeed. For here the music lay well within Miss Zebranska's best compass, while the fluent phrasing and the warm sentiment of the words brought out the best in her interpretive style.

—F. M.

Dolores Perez, Soprano Carnegie Hall, Dec. 5 (Debut)

The winner of first prize in a vocal contest at Vercelli, Italy, and an artist of notable promise, Miss Perez, a petite young Spanish soprano, bowed to New York in a program of contrasted arias and songs. With Edwin McArthur as a helpful accompanist, she began with a group of arias, including "Tre giorni son che Nina", often wrongly attributed to Pergolesi; "Dolce Vergine Maria" by Confalonieri; "Giorno per giorno" by Alfano; Ravel's Vocalise; and Bizet's "Ouvre ton coeur". When singing with restraint and maintaining a careful and smooth lyric line, the 25-year-old vocalist produced pleasing, and sometimes distinguished, results. Her evocation of the florid measures of the Ravel work was stirring and promised much.

Perhaps Miss Perez is at present attempting to fill too many types of the soprano genres, for her subsequent singing of arias by Bellini, Boito, and Verdi showed that she was inclined to push her tones to the point of uncertain pitch, poor focus, and unlovely sound. There was no doubt, however, about her being a gifted young artist, the possessor of dramatic temperament and a stage flair. She is, indeed, a bundle of dynamism and some of her achievements could be labeled remarkable.

The closing Spanish groups, including four songs by Falla, were much acclaimed.

—R. M. K.

Porgy and Bess Company To Tour in Near East

The American National Theater and Academy (ANTA) announces that its

International Exchange Program has completed arrangements for its "Porgy and Bess" company to make an extended Near East and Mediterranean tour. This follows the Paris engagement, which closed on Dec. 5, and will enable the group to accept an invitation to appear at La Scala, Milan, beginning Feb. 19. The troupe will appear in Belgrade and Zagreb, as well as in Greece, Turkey, Lebanon, Palestine, Egypt, and, if possible, in Spain and Portugal.

Indianapolis Symphony Begins 25th Season

INDIANAPOLIS.—The 25th anniversary season of the Indianapolis Symphony, under the baton of Fabien Seitzky, was launched with a pair of concerts on Nov. 6 and 7 in the Murat Theater. Included in the program were Mr. Seitzky's arrangement of a Bach Passacaglia, "Death and Transfiguration" by Strauss, and the Second Symphony of Brahms. Brief ceremonies were held commemorating the centenary of the birth of John Philip Sousa, including a color guard ceremony by a Marine Corps contingent. There is a new stage set and shell in use for the concerts this season, costs of which were defrayed by a grant from the estate of Mrs. William A. Zumpfo.

The season includes a subscription series of twelve concerts, instead of ten, as heretofore. In addition, the orchestra will play three sponsored "Pops Party" Concerts, under the direction of Renato Pacini, assistant conductor. A new series of four programs, under the title "On a Sunday Afternoon", has been added. There will also be two free municipal concerts, programs in the city's schools (in return for a \$25,000 grant from the City), and two children's concerts, including appearances by young artists contest winners. Howard Mitchell, conductor of the National Symphony, will be a guest conductor.

Soloists for the season's subscription concerts include Eugene Istomin, Clifford Curzon, Maria Tipo, Artur Schnabel, pianists; Luboshutz and Nemenoff, duo-pianists; Yehudi Menuhin, violinist; Irene Jordan, Mack Harrell, and Blanche Thebom, vocalists.

The Indianapolis orchestra will go on a tour of the East beginning Feb. 28 and including concerts in Baltimore on March 5 and at Carnegie Hall in New York on the 6th. The orchestra will also appear in the Indiana University and Purdue University concert series. Two concerts in Anderson, Ind., sponsored by a local unit of the orchestra's women's committee, will complete the year's schedule.

—ELEANOR Y. PELHAM

Winnipeg Symphony In Seventh Season

WINNIPEG.—The Winnipeg Symphony opened its seventh season with an all-orchestral program led by Walter Kaufmann, permanent conductor, and attended by the Lieutenant-Governor of Manitoba and the Mayor of Winnipeg. It began with Wagner's Overture to "Rienzi" and included the Tchaikovsky Symphony No. 5, the Shostakovich Prelude in E flat minor, and Vaughan Williams' "Suite of English Folk Songs". A substantial audience heard the concert, which was especially well received. The remaining nine events of this season will present as guest artists: Betty-Jean Hagen and Szymon Goldberg, violinists; Zara Nelsova, cellist; Ross Pratt and Rudolf Firkusny, pianists; and Dorothy Maynor, soprano. Mr. Kaufmann will conduct a complete concert performance of Puccini's "Tosca" with a special chorus and a cast of local singers. The orchestra will also present six student concerts, sponsored by the Women's Committee, to include Saint-Saëns' "Carnival of the Animals", with two student pianists as soloists.

Klaus Kolmar Joins William Morris Agency

The William Morris Agency has announced the addition of Klaus Kolmar to their expanded Special Attractions division. Mr. Kolmar has most recently been associated with National Concert and Artists Association as a concert-booking representative. Prior to that he was with Hurok Attractions. The Special Attractions division at the Agency will offer among other things Jose Greco and his company of Spanish dancers, during the 1955-56 season. Concert-style presentations involving artists from the field of show business are now being organized for booking.

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NEW MUSIC

By ROBERT SABIN

Samuel Barber's Hermit Songs Issued

A work of marked beauty and unusual character is the cycle of "Hermit Songs" by Samuel Barber, which was introduced to New York by Leontyne Price in her debut recital, on Nov. 14, 1954, with the composer at the piano. The songs are published by G. Schirmer. The cycle was commissioned by the Elizabeth Sprague Coolidge Foundation and had its world premiere at the Library of Congress on Oct. 30, 1953, when it was performed also by Miss Price and Mr. Barber.

These ten songs are settings of anonymous Irish texts of the eighth to thirteenth centuries, written by monks and scholars, often on the margins of manuscripts and (as the note in the Schirmer publication roguishly adds) "perhaps not always meant to be seen by their Father Superiors". A Father Superior might well approve the sentiment of Song II: "Sweet little bell, struck on a windy night, I would liefer keep tryst with thee than be with a light and foolish woman." But he would certainly lift an eyebrow at Song VII, "Promiscuity": "I do not know with whom Edan will sleep, but I do know that fair Edan will not sleep alone."

Others of the songs express moods of exalted mysticism, such as Song I, "At Saint Patrick's Purgatory", and Song V, "The Crucifixion". But every one of them reveals a human character to us, timeless in its dreams, fancies, or vision. The translations, all admirable, were made by Sean O'Faolain, Howard Mumford Jones, Chester Kallman, Kenneth Jackson, and W. H. Auden, and are taken from various sources.

Barber is always at his best in his vocal music. One has to study these "Hermit Songs" carefully to realize what a wealth of fine workmanship there is in them. The harmonic details have all of the richness and subtlety one would expect from this composer. In Song VIII, "The Monk and His Cat", which was an immediate hit at Miss Price's New York recital and had to be repeated, note how skillfully Barber varies the harmony while adhering to a very simple basic scheme. The changes at bar 22 and at bar 28 are amazingly effective. Equally felicitous are the vocal lines, which are supple and expressive without ever seeking to be merely "tuneful". American singers should welcome this work from one of our leading composers and see to it that it is widely heard.

Stabat Mater By Perry Issued

In her "Stabat Mater", for contralto and string quartet or string orchestra, the young American composer Julia Perry spreads her wings a bit. She has always been a sensi-

tive composer of church music and her arrangements of spirituals have shown the same taste and directness of spirit. This "Stabat Mater" is a demonstration of ability to write in a contemporary idiom and to carry through a consistent plan, but I cannot help feeling a certain rigidity in the thematic material and a sense of effort in the workmanship. The composition has been successful with audiences, however, and it is undeniably vigorous in style. It is issued by Southern Music Company.

Programmatic Overture By Alberto Ginastera

The "Obertura para el 'Fausto' Criollo" (Overture to the Creole "Faust") by Alberto Ginastera is colorful and amusing. It was composed in 1943 and had its world premiere in Santiago, Chile, on May 12, 1944. Ginastera was inspired to write it by the poem "Faust" by the Argentine writer Estanislao del Campo (1834-1880). The leading character of the poem is a gaucho who has visited Buenos Aires and had various misadventures while attending a performance of Gounod's opera at the old Colon Opera House. Ginastera quotes some fragments of this work cleverly in his overture, which mirrors the humor of the situation. The work is written for full orchestra and lasts nine minutes. It is issued by Barry & Cia. of Buenos Aires.

Piano Teaching Material

ECKSTEIN, MAXWELL: Eckstein Adult Piano Book. (Carl Fischer)
PIANO PATTERNS: Thirty Easy Characteristic Pieces. (Presser)

Farrar Collection Presented To Library of Congress

WASHINGTON, D. C.—Geraldine Farrar has presented to the Library of Congress a collection of autograph letters received from many musical celebrities, and photographs of herself in costume. Also included are press and scrap books, scripts of her lectures and radio broadcasts, and many of her recordings. The collection contains citations and awards of merit, particularly those for civic and patriotic work in which she has engaged since her retirement. An exhibition of the new acquisitions will be opened to the public.

Balanchine-Bromfield Ballet Planned

Louis Bromfield, novelist, plans to write the script for a ballet based on the American historical character, Johnny Appleseed. Mr. Bromfield said he would produce the work, in collaboration with George Balanchine, with the New York City Ballet. The musical score has still to be written; no composer was named.

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First Performances in New York Concerts

Orchestra Works

Casadesus, Robert: Variations on a Theme of Paganini, Op. 26 (New York Philharmonic-Symphony, Dec. 2)
Toch, Ernst: "Circus"—An Overture (New York Philharmonic-Symphony, Nov. 27)

Concerted Works

Casadesus, Robert: Capriccio for Piano and String Orchestra (Little Orchestra Society, Nov. 22)
Hovhanness, Alan: Concerto for Harmonica and Strings (John Sebastian, Dec. 4)
Pregel: "Concerto Pathetique" (D'Artega concert, Nov. 26)
Starer, Robert: Concerto a tre for Clarinet, Trumpet, Trombone, and Strings (Little Orchestra Society, Nov. 22)

Choral Works

Orff, Carl: "Carmina Burana" (Boston University Orchestra, Nov. 21)

Chamber Works

Alexander, Josef: Quintet for Winds (Philharmonic Chamber Ensemble, Nov. 21)
Jacob, Gordon: Quintet for Clarinet and Strings (Classic Quartet, Nov. 23)
Lajtha, Laszlo: String Quartet No. 7, Op. 49 (Musicians' Guild, Nov. 29)
Lehmann, Daniel: Woodwind Quintet (Columbia Chamber Concert, Nov. 28)
Schuller, Gunther: Quintet for Flute and Strings (slow movement); Sonata for Clarinet and Bass Clarinet (Composers Forum, Nov. 27)

Violin Works

Casadesus, Robert: "Hommage à Chausson", Op. 51 (Casadesus-Francescatti concert, Nov. 30)
Montecino, Alfonso: Duo for Violin and Piano (Composers Forum, Nov. 27)
Schuller, Gunther: Rondo for Violin and Piano (Composers Forum, Nov. 27)

Piano Works

Montecino, Alfonso: Piano Suite (Composers Forum, Nov. 27)
Lessard, John: Four Preludes (Anthony Kooiker, Nov. 26)
Werle, Frederick: Sonata Brevis I (Anthony Kooiker, Nov. 26)

Songs

Montecino, Alfonso: Five Songs to Poems of Garcia Lorca (Composers Forum, Nov. 27)

Montecino and Schuller Works Heard in Composers Forum

Alfonso Montecino, young composer and pianist from Chile, and Gunther Schuller, a horn player with the Metropolitan Opera orchestra, were the two composers represented in the second Composers Forum of the season, held at McMillin Theater on Nov. 27. The works of Mr. Montecino presented were his Duo for Violin and Piano, played by Sylvia Rosenberg and the composer, a Piano Suite, and Five Songs to poems by Lorca, sung in Spanish by Siri Garson. Mr. Schuller's Sonata for Clarinet and Bass Clarinet was performed by Jack Kreiselman and Sidney Keil, followed by part of a Quintet for Flute and Strings and a Recitativo and Rondo for Violin and Piano, with Gabriel Banat, violinist, assisting in the latter. Carlos Surinach served as moderator.

Tucson Symphony Gives Premieres under Balazs

TUCSON, ARIZ.—The Tucson Symphony, under the musical directorship of Frederic Balazs, opened its season on Oct. 26 with a program including the world premiere of Alexander Tcherepnin's Sonatina for Kettledrums and Orchestra, with William Helmboldt, the orchestra's timpanist, as soloist. Another premiere was Mr. Balazs' transcription of the Bach choral variations "In dir ist Freude". In future concerts the orchestra is planning to give the world premiere of a Sinfonia in D by the Mexican composer Antonio Sarrier dating from 1700 and believed to be the first work in symphonic form composed in the Western Hemisphere. Miguel Jimenez's "Sinfonia Mexico" will have its North American first hearing. Other novelties will be a "Classical Suite" by Warren Wirtz, Phoenix composer; an unpublished work for string orchestra by Sibelius; and scores by Andrew Buchhauser, of Tucson, and Paul Schwartz, of Ohio.

Hartford Symphony Plans Three Premieres

HARTFORD, CONN.—The Hartford Symphony, conducted by Fritz Mahler, is presenting the world premiere of Roy Harris' "Folksong Fantasy" for piano and orchestra this season, a work commissioned for this orchestra. First performances in the United States will be given of Carl Nielsen's

Second Symphony ("The Four Temperaments") and a "Moldavian Suite" by Nicolai Peiko. Schoenberg's "Transfigured Night" will be played in commemoration of the late composer's eightieth birthday anniversary. Choral works to be heard include Beethoven's Ninth Symphony and Carl Orff's "Carmina Burana".

New Works Scheduled By Babylon Symphony

BABYLON, N. Y.—The Town of Babylon Symphony, now in its eighth season, under Christos Vronides, musical director, is giving four evenings of classical and contemporary music. The season opened at Babylon High School Auditorium on Oct. 21, with a program including works by Sibelius, Grieg, and Rimsky-Korsakoff, with Michael D. Assael's "Mediterranean Suite" (second movement) and Ulysses Kay's "Two Dances of 19th Century America" as novelties. On Dec. 2, at Lindenhurst H. S. Auditorium, a first performance was given of a "Kleine Symphonie" by Th. Karyolakis. The program also listed a concert version of Menotti's "Amahl and the Night Visitors". At the Babylon school hall on March 3, the program will include a score called "Dance Festival" by Beatrice Laufer. On May 12, at Lindenhurst, the program will be shared by Jean Berger's "Intrada" and Beethoven's Ninth Symphony.

Associated Music Publishers Post for Oliver Daniel

The appointment of Oliver Daniel as Director of Contemporary Music Projects for Associated Music Publishers, Inc., has been announced by Charles A. Wall, president. The appointment was effective on Dec. 1. Mr. Daniel has been with CBS Radio, where he was producer-director of radio music programming for the past twelve years, during which time, he was actively engaged in the over-all planning of music for the network. He has also given up his duties as the co-ordinating manager of the American Composers Alliance, a post he has held since 1951. In his promotional activities for AMP, Mr. Daniel will concentrate in the field of contemporary musical works, and will act in an advisory capacity on similar matters to Broadcast Music, Inc., the parent AMP organization.

COMPOSERS CORNER

THE League of Composers and the International Society for Contemporary Music, United States Section, have joined forces with the unanimous consent of members of both groups. **Roger Sessions**, elected president of ISCM early this fall, has been appointed chairman of the board of the joint organization, and **Aaron Copland** has been elected composer-chairman. A general membership appeal will be made for the new group, now to be known as League of Composers-ISCAM, both to stimulate active participation in its over-all plans and projects and to provide the necessary financial support and organizational funds. The policy of election to "composer membership", formerly a part of the League structure, has been abolished, and in its place a "professional membership" will be open to all musicians, composers, performers, and others actively associated with professional musical activity upon payment of the annual dues.

Rolf Liebermann, whose opera "Penelope" was introduced at Salzburg this summer, has been commissioned to write an opera for performance by the Louisville Orchestra and Kentucky Opera Association in December, 1955. **Richard Mohaupt's** opera "Double Trouble", commissioned by the same forces, was given its world premiere in Louisville on Dec. 4. . . . The new work at Salzburg next year will be **Werner Egk's** "The Irish Fairytale", in which Inge Borkh is scheduled to sing the leading role.

Alan Hovhaness' music is being presented to New York audiences in many forms this month, as will be seen elsewhere in these pages. In addition, theatergoers will be given the opportunity to sample his near-Eastern style with the Broadway opening, on Dec. 28, of Clifford Odets' "The Flowering Peach", for which he has written the incidental music. Leopold Stokowski has announced he will conduct Hovhaness' "Vision from Highrock" in Detroit in February, and Martha Graham will present his ballet "Ardent Song" later in the New York season.

Samuel Barber received a challenging assignment from the producers of the CBS television program "Adventure", who wanted music to demonstrate a number of aboriginal instruments from the American Museum of Natural History collection on Nov. 28. Given a two-week deadline, the composer delivered a score calling for such artifacts as a nose flute, a water gong, and Burmese cymbals.

Alexander Tcherepnin's Third Symphony will have its world premiere in a program by the Indianapolis Symphony on Jan. 15. His Suite, Op. 87 was performed by the Chicago Symphony in its concert of Dec. 14-17. . . . **Jacob Avshalomov's** "Tom o' Bedlam", which received the New York Critics Circle Award for choral composition last season, is being toured by the Robert Shaw Chorale as a solo dance with chorus. It will be heard in a total of 91 concerts by the Shaw group this winter.

Malcolm Arnold's English Dances (Set No. 1) were introduced in a broadcast concert by the CBC Orchestra, Toronto, conducted by George Hurst.

Bela Bartok had apparently forgotten the existence of a piano work entitled "Danse Orientale" when compiling his own list of his works, but it was recently discovered in a Hungarian newspaper dating from 1913. Obtaining a facsimile of the composition, **Halsey Stevens**, Bartok's biographer, played the first American per-

formance at a lecture-recital in Bakersfield, Calif. . . . Stevens' own orchestral work "Triskelion" was performed for the first time in a CBS broadcast by the Louisville Orchestra on Nov. 20.

In addition to the composers listed in this column recently as having received commissions from the Louisville Philharmonic Society are the following: from the United States, **Arthur Berger**, **Ingolf Dahl**, **Alexei Haieff**, **Lou Harrison**, **Irving Fine**, **Meyer Kupferman**, **Harold Morris**, **Nicolas Nabokov**, **Ned Rorem**, **Harold Shapero**, and **Ben Weber**; from abroad, **Henk Badings**, of Holland; **André Jolivet**, of France; **Paul Mueller**, of Switzerland; **Ildebrando Pizzetti**, of Italy; **Edmund Rubbra**, of England; and **Juan Orrego Salas**, of Chile. A student award was given to **Melvyn Powell**, who will also have the opportunity of having his work performed by the orchestra.

Henry Cowell's Seventh Symphony will be performed in February by the Vienna Symphony, which will also record his Tenth Symphony in the spring. . . . Cowell's "Toward a Bright Day" closes each telecast of "Omnibus", presented Sundays on the CBS television network.

James A. Band, composer of "Carry Me Back to Old Virginny" and other songs, was honored by students and faculty of the Jamaica High School, Queens, on the occasion of the 100th anniversary of his birth last month.

Hubert Doris' Trio for flute, harp, and cello was given its premiere at the opening of the current Wheaton College concert series in Norton, Mass. . . . At De Paul University, ISCM's Chicago Chapter sponsored a program listing works by **Yury Arbat-sky**, **Grant Fletcher**, **Blythe Owens**, and **Leon Stein**.

CONTESTS

BMI STUDENT COMPOSERS CONTEST. Auspices: Broadcast Music, Inc. For an instrumental or vocal work. Open to any student of an accredited American school. Awards totaling \$7,500. Also an award offered by the magazine *Seventeen* providing for the recording of the winning work by a student composer under the age of 21. Deadline: Jan. 15, 1956. Address: Russell Sanjek, c/o BMI, 589 Fifth Ave., New York 19.

CHOPIN SCHOLARSHIP. Auspices: Kosciuszko Foundation. Piano award—open to American pianists between the ages of fifteen and 21. Composition award—open to American composers between seventeen and thirty, for works in larger forms. Awards in each category: \$1,000. Address the foundation at 15 E. 65th St., New York 21.

John Horner, baritone, has been named winner of the sixth annual competition for the Eleanor Steber scholarship at the New England Conservatory of Music, Boston. The first male singer to receive this award, Mr. Horner has studied exclusively with Gladys C. Miller while attending the conservatory. He is the second of Miss Miller's pupils to be so honored. . . . Private first class **Richard A. Wilson** led in both the popular and classic categories in a contest conducted recently by First Army to select entries for the second All-Army Soldier Singing Contest, to be judged in Washington on Jan. 30. He will receive a four-year scholarship in music to the University of Michigan.

Bernard Rogers Opera In New York Premiere

The first New York hearings of "The Veil", opera in one act, with score by Bernard Rogers and libretto by Robert Lawrence, were given on Oct. 26 and 27 by Opera '55, of which James Lucas is artistic director. The performances were part of the musical series of the New School for Social Research, but because of staging requirements they were presented at the Master Institute Theater. This opera had its world premiere at Indiana University several years ago.

The story of the work, slightly over an hour long, is one to test the theatrical mettle of a Puccini. The book is a strongly melodramatic one, concerning a madhouse near London in 1825. The sadistic director, one Dr. Betts, performs a mock ceremony with one of the girl patients, Lucinda, in order to keep her with him, despite the fact that she is sane. The girl is beloved by a younger Dr. Keane, who wants to set her free. The climax occurs when Lucinda dies, garbed in a white veil which "The Duchess", another patient, has ordered for herself.

This narrative is set by Rogers with a largely declamatory vocal line, with prevailing dissonant harmonies, and many ostinato effects in the accompaniment. There are a few brief arioso passages, but the vocal line, though often lyrical in inflection, lies in ungrateful terrain for the most part. So far as one could judge by the two-piano version (with occasional pointing up by percussion), the composer's feeling for atmosphere is stronger than his invention. The most effective dramatic passage occurred at the close, when there was a subdued, long-sustained passage effective after so much super-theatricalism. However, with the orchestral score used, the effect as a whole might have been definitely more colorful.

—R.M. K.

Duluth Symphony and Singers Give La Bohème

DULUTH, MINN.—The Duluth Symphony, in its first concert of the season, Oct. 22, presented Eugene Istomin, pianist, as soloist in Chopin's Second Concerto. The orchestral numbers, conducted by Hermann Herz, included Weber's "Euryanthe" Overture, Mozart's "Paris" Symphony, and Respighi's "The Pines of Rome". The second program, Nov. 19, was devoted to a concert version of Puccini's "La Bohème", in which the orchestra under Mr. Herz was assisted by the University of Minnesota (Duluth Branch) Chorus and seven soloists. Ellen Faull sang the role of Mimì; June Browne, Musetta; Walter Fredericks, Rodolfo; Hugh Thompson, Marcello; Norman Treigle, Colline; John Tyers, Schuarnard; and Earl Wilkie, Benoit and Alcindoro. Jack Gordon served as narrator. Allen Downs is the director of the chorus. Both events were given in the National Guard Armory.

Richard Leach To Direct Metropolitan Opera Guild

The appointment of Richard Leach as director of the Metropolitan Opera Guild was announced on Nov. 23 after a meeting of the board of directors, under the chairmanship of Lauder Greenway. Mr. Leach will succeed Mrs. Herbert Witherspoon in this post on Feb. 15 next, when she leaves the Guild to found a manage-

ment firm, Witherspoon-Grimes Enterprises, in Denver. Mr. Leach, a former midwest sales manager of NCAC, is a director of the MacDowell Association, the League of Composers, and National Music League. The Opera Guild, which he will now direct, is celebrating its twentieth anniversary this year.

Cincinnati

continued from page 3

tra in A minor and Morton Gould's *Inventions for Four Pianos* and Orchestra, with the Cincinnati Symphony, Nov. 12 and 13. The Gould piece is rather pleasant light music that requires no deep thought, but neither of their numbers allowed the First Piano Quartet to demonstrate their admirable wares. Beethoven's Eighth Symphony lacked style and depth, which left William Schuman's "William Billings' Overture" the *pièce de résistance* of the concert.

Guionar Novaes played Chopin's F minor Concerto in inimitable style with the orchestra on Nov. 26 and 27. Chopin himself could not have wished it in better hands.

Irmgard Seefried, who made her United States debut with the Cincinnati Symphony in 1951, appeared in a recital of the Matinee Musicale Club's series Nov. 26 at the Hotel Netherland's Hall of Mirrors. With Paul Ulanowsky at the piano, she made manifest that she is virtually without peer today as a lieder singer.

Cincinnati's Ballet Foundation, John Margo, president, brought Ballet Theater for three performances at the Taft Auditorium, Nov. 12 and 13. "Streetcar Named Desire" again proved to be the tour de force of their repertory here. Nora Kaye covers the gamut of Blanche's emotional upsets with such tremendous skill that she became the finest dramatic dancing actress to be seen here in some years.

J. Herman Thuman brought Paul Gregory's "Three for Tonight" to the Taft Auditorium, Nov. 24. Starring in the production were Harry Belafonte, a first-ranking singer of folk songs; Marge and Gower Champion, dynamic dancers whose magnetic power is not easily matched; and Don Beddoe, who serves excellently as the story-teller emcee. Mr. Beddoe's lecture on anatomy, with the Champion's demonstrations and clever musical punctuations, was the highlight of the production.

—MARY LEIGHTON



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BOOKS

German Conductor's Ordeal by Fire

FURTWÄNGLER. Music and politics. By Curt Riess. Bern: A. Scherz. 318 pages.

In February, 1946, when Curt Riess, German-born journalist, was serving with the United States occupation forces in Vienna, he was given a bundle of documents containing "sensational material" by the late Wilhelm Furtwängler (see obituaries below) who had been ostracized and banned from all public appearances during the hectic post-war era. Out of this happenstance grew Riess's gigantic crusade for restoring Furtwängler's good name and fame, a task that demanded energy, patience, obstinacy, and, most of all, irrefutable proof of the artist's unobjectionable political convictions, in order to achieve official denazification.

The complete story of Furtwängler's *Leben und Kampf*, before, under, and after Hitler's short-lived reign, as unfolded in these passionately written and well-documented pages, reveals anew the duel between dictatorship and freedom of the arts. While many of the outstanding and often heroic deeds Furtwängler had the courage to undertake were made public some years ago by his faithful secretary, Berta Geissmar, Riess sketches the whole tremendous and terrifying picture of this Faustian tragedy against a worldwide background. Exciting drama arises from the basic problem posed in this book: Has a true servant of music the duty

to continue in his post, holding up as long as possible artistic freedom's shining torch, or should he prefer protest by voluntary exile? Riess documents the courses taken by Toscanini and Furtwängler, without championing either alone. But when a witness at Furtwängler's denazification trial in Berlin said that "his conducting gave us the power for survival", one understands that overwhelming secret inherent in the conductor's fearlessness. Furtwängler, the man and the artist, has found at last complete vindication. —R. B.

Backstage View Of the Metropolitan

LIFE WITH THE MET. By Helen Noble. New York: Putnam. 250 pages. \$3.75.

This vivacious chronicle of things that happened — usually the more amusing and less tragic episodes — backstage and in the office of the Metropolitan Opera House is told by one who was for thirty years a member of its staff. The narrative begins in 1947 with the funeral of Edward Ziegler, assistant general manager, whom Miss Noble served as secretary. It then flashes back over preceding years in which she served in the same capacity to Eduard Seidler, director of the Technical Department, which produces all "properties" from the dragon Fafner down to Carmen's fans and Tosca's walking-stick.

Written in a conversational style, the book consists of animated gossip about the members of the official

"family". There are some shrewd observations on the character of Gatti-Casazza and other celebrities, but Miss Noble is guiltless of any malice. And those who are fascinated by backstage atmosphere and technical details will learn something about the routine of an opera house from this book. —R. M. K.

Convincing Portrait Of a Great Singer

THE RAINBOW BRIDGE. By Mary Watkins Cushing. New York: G. P. Putnam's Sons. 319 pages. \$4.

Books about celebrated opera singers are generally too fulsome to make the subjects seem like human beings. Mrs. Cushing's recollections of Olive Fremstad constitute a notable exception and provide an important, entertaining, and believable study of a great artist.

The author, who grew up in a Vermont rectory, went to New York to study art, but soon found herself working for Mme. Fremstad as a combination secretary, dresser, and "buffer". The association lasted from 1911, when the soprano was at the peak of her career, to 1918, not long before her tragic retirement. Since Mme. Fremstad was a highly volatile individual as well as a superb singer, the events that filled these seven years were always lively, often funny or dramatic, and finally poignant. Mrs. Cushing obviously was, and still is, a level-headed person, who saw Mme. Fremstad clearly, who understood her temperament with all its attendant troubles, who appreciated the magnificence of the singer's art, and who sympathized with her essential loneliness. Such a candid portrait goes far toward explaining the functioning of

an interpretative genius, and it makes Mme. Fremstad seem the greater for appearing more human. Highly recommended. —R. A. E.

George Kester Discusses Basic Principles of Singing

George Kester's booklet, "Your Singing Potential", subtitled "How to Help Yourself to Sing", contains some good sense, but like all such treatises will be most useful if used by someone under expert supervision. It is one thing to tell a beginner about some of the fundamental principles of breathing and tone production, but it is another to be sure that he will not become confused or misapply them. Mr. Kester is careful, however, to recommend the choice of a good teacher by any aspiring singer, and he cautions the reader that "a talented person is often unable to judge his own strength or weakness". The booklet is issued by the William-Frederick Press of New York.

Introductory Manual To the Organ

"The Baldwin Book of Organ Playing", an introductory manual, has been prepared by Rowland W. Dunham, dean of the music department of the University of Colorado, at Boulder, Colo., and a fellow of the American Guild of Organists. It is a book for beginners, and presupposes that the student has some playing knowledge of the piano. The author has included information about the instrument as well as instructions, exercises, and illustrations. Many simple pieces are used, and chapters are devoted to Hymn Tunes and Adapting Piano Music. The manual is issued by Presser.

OBITUARIES

WILHELM FURTWÄNGLER

Wilhelm Furtwängler, 68, noted conductor, died of pneumonia in the Eberstein Sanatorium near Baden-Baden on Nov. 30. He had been scheduled to lead the Berlin Philharmonic in its first tour of the United States between Feb. 25 and April 1, 1955.

Though he had won notable honors and was considered the most eminent German conductor still resident in that country, his career had been shadowed by tragic circumstances, owing in part to events of history. One of the conductors of the New York Philharmonic-Symphony for part of the season in 1925, 1926 and 1927, he was nominated to succeed Toscanini as conductor of this organization in 1936-37, but, after protests from persons who considered him too close to the Nazi regime, he withdrew his acceptance.

A somewhat similar situation was created in 1948, when plans to appoint him as conductor of the Chicago Symphony were discontinued after a group of noted artists stated they would not appear as soloists with this organization under his baton.

In justice to the conductor, however, musicians who had been associated with him in Germany recalled that he had made notable efforts to retain certain players of the Berlin Philharmonic who had been threatened by the Nazis with removal, and in 1934 he came into conflict with Josef Goebbels for championing the music of Paul



Wilhelm Furtwängler

Hindemith, whose works had been outlawed by the German Ministry of Culture and Propaganda. He resigned his posts in protest, but was later restored to them. (See above.)

Born in Munich in 1866, the son of a university professor and the former Adelheid Wendt, the future conductor studied at the University of Heidelberg, and in music with Max von Schillings and Joseph Rheinberger. After serving for two seasons as assistant conductor at the Breslau Stadttheater, he became conductor successively at the Zurich Stadttheater, the Munich Hoftheater, in concerts at Lübeck, at the National Theater in Mannheim, 1915-20; of the Tonkünstler Orchestra in Vienna, 1919-21; the State Opera concerts in Berlin and the Museum Concerts in Frankfurt-on-Main, 1921-22.

From 1921 to 1927 he directed the concerts of the Vienna Society of the Friends of Music, and from 1922 was conductor of the Berlin Philharmonic. In 1927-28 he led the Gewandhaus Concerts in Leipzig. From 1927 to 1930 Furtwängler directed the Vienna Philharmonic, and in 1927 was awarded an honorary Doctorate of Philosophy by the University of Heidelberg.

In 1947, following his restoration to the Berlin Philharmonic leadership, he conducted at the Lucerne and Salzburg Festivals, and from 1949 made appearances at La Scala in Milan. He also led operas and concerts at the Bayreuth Festivals in 1931, 1936 and 1937, and toured with the Berlin Philharmonic in other European countries. He maintained a residence in Clarens, Switzerland.

As a composer, he was best known for two of his symphonies, performed successfully in various European cities. He also had written a choral "Te Deum", concertos for piano and organ, two violin sonatas, and other works, brochures on Brahms, Bruckner, and a book, "Gespräche über Musik".

His first marriage was to Zitla Lund, of Copenhagen, in 1923. This union was later dissolved, and in 1943 he married Elisabeth Albert, of Wiesbaden. They had one son, Andreas.

BORIS HAMBOURG

TORONTO. — Boris Hambourg, 69, cellist and a founder of the Hambourg Trio, died here on Nov. 24. He was born in Woronesch, in Southern Russia, and later with his family emigrated to England. He made his debut in Pymont in 1903 and the following

year was heard in London. He had made tours of Europe, the United States, Canada, Australia and South Africa, both as soloist and as a member of the Hambourg Trio with his brothers, Mark, pianist, and Jan, the late violinist. With his father and brothers, he founded the Hambourg Conservatory of Music in Toronto in 1911, and maintained it until three years ago. He also published compositions and arrangements for his instrument. Surviving are his widow, the former Maria Bachope, and his brother Mark.

GLENN MARTIN

NORWALK, CONN. — Glenn Martin, 39, baritone and teacher, died in Norwalk Hospital on Nov. 26. Born in Cincinnati, he had appeared with the summer opera there and in radio and television programs. He maintained a studio in New York. Surviving are his wife, the former Helen Hunter; a son Jeffrey; his mother; and two brothers, Dr. Robert Gross, of Bucknell University and Dean Gross, of Great Neck, N. Y.

MARION FERGUSON

TORONTO. — Marion Georgina Ferguson, 89, registrar of the Toronto Royal Conservatory of Music for fifty years, died here on Nov. 29. Joining the staff of the conservatory at its inception in 1887, she was also a church organist for a time. At her retirement in 1937 a scholarship in her name was created by the alumni.

KENNETH BRADLEY

LOS ANGELES. — Kenneth McPherson Bradley, 82, educational director of the Juilliard Musical Foundation in New York in 1925 and 1926, and founder of Bush Conservatory in Chicago, died here on Dec. 3. He was life president of the National Association of Schools of Music and Allied Arts, the author of several books on harmony, and president of Bush for 25 years.

New Von Einem Ballet Given World Premiere in Alpbach

YVONNE Georgi, ballet mistress and choreographer, and once the partner of Harald Kreutzberg, requested "mild forbearance" in a preamble to the premiere of her ballet "Glück, Tod und Traum" ("Happiness, Death and Dream") to the music of Gottfried von Einem.

Instead of the large, square dance stage in the market place of the Tyrolean college town, Alpbach, the dancers of the Hannover Landestheater had to use a tiny stage. Instead of the tower of the Austrian village church, a backdrop of white material formed the background of the stage. Instead of the wall of the church cemetery, a section of the wall of the auditorium had to be transformed in the imaginations of the spectators into the Way into Darkness, from which the three pairs of dancers emerged and into which they were bidden to return by the emissary of Fate.

This work treats of the happiness, death and dreams of the human being, exemplified by three pairs of men and women. It attempts an artist's answer to the question to which the 1953 Alpbach International College Weeks were devoted: "What is man?" Yvonne Georgi's answer is a new question, stylistically in terms of modern "expressive" dance, yet with no dependence upon pantomime. Happiness, grief, vision were expressed through the medium of moving bodies, which certainly did not require the inflated words spoken between scenes by Peter Bamm to "explain" these actions of the soul. In this superfluity lay the sole (and easily eradicable) artistic weakness of the performance.

Gottfried von Einem's music is dominated by a refreshing principle of simplicity and unpretentiousness. It is written for eight winds; it sounds well; it remains entirely on sure ground musically speaking and is danceable in every bar. Stylistically, it stands somewhere between the cassations of the Viennese classic masters, certain serenade movements of Tchaikovsky, and—in a recurrent, rhythmically perverse, syncopated section—Stravinsky. It is absorbed directly into the movement, so to speak. It does not pretend to be more than it is; but it is also not less. For both of these facts we must be grateful in a time when *Gebrauchsmusik* (functional music) is no longer really functional. A melodically charming Andante, which begins and ends the work, lingers in the memory.

The score was accurately performed by the woodwind ensemble of the symphony orchestra under the rhythmically vigorous leadership of Kurt Rapf. It lasted about 35 minutes. An elite

audience of students and professors from many nations applauded it enthusiastically. The effectiveness of the music owed much to the staging, the dance, and the costumes in simple colors by Rudolf Schulz.

—H. H. STUCKENSCHMIDT

Germany

continued from page 18

portant is the fact that here an artist has reached his goal. He has written for success and has thereby risen far above the level of the Semimiseria-Miseria "Penelope". He has won a telling, tumultuous success. The Finale had to be repeated. It may not be very profound or lasting music, but it is effective and it pleases.

Mr. Rosbaud and the Radio Orchestra were joined by the Kurt Edelhagen Orchestra, with its excellent players. Mr. Edelhagen is a good popular composer and a pianist of the first rank. His orchestra had already displayed its prowess in Stravinsky music and was equally successful with Liebermann.

This was a highly unusual close for an esoteric festival. The rockets that were shot off here threw an entirely new light upon the quiet, stubbornly propagated chamber music that won fame for Donaueschingen. This light reminds one of neon light, which illuminates without warning. The Radio Palaces in which culture operates today stream forth strange energies. They finance experiments both in high art and musical merchandise.

Nashville Symphony Presents Soloists

NASHVILLE, TENN. — The second subscription concert by the Nashville Symphony, Gus Taylor, conductor, presented Jacob Krachmalnick, violinist, and Lorne Munroe, cellist, in Brahms's Double Concerto. Beethoven's Eighth Symphony and a Toccata, Adagio and Fugue in C major by Bach, transcribed by Leo Weiner, completed the list. On Dec. 14 the orchestra was scheduled to give a program of works by Copland ("An Outdoor Overture"), Mendelssohn, Wagner, Vaughan Williams (Fantasia on "Green Sleeves") and symphonic paraphrases on "Chopsticks", transcribed by Werner Janssen.



AT REHEARSAL. Claudio Arrau, right, was an interested guest at a rehearsal of the University of Idaho Vandalers, choral group, of which Glen R. Lockery, president of the Moscow, Idaho, Community Concert series, is director

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EDUCATION

The Mannes College of Music presented a concert of baroque music, conducted by Carl Bamberger, on Dec. 13. The soloists were Sylvia Marlowe, harpsichordist; John Wummer, flutist; and William Kroll, violinist. . . The Mannes opera department will present two evenings of operatic excerpts on the 16th and 17th.

The Carl Friedberg Music Foundation sponsored a recital by Ethel Colt, soprano, on Dec. 5 at Carnegie Recital Hall, the first of three concerts being given for the benefit of the Friedberg scholarship fund. Remaining events in the series are a concert by the Collegium Musicum, under Fritz Rikko, on Jan. 30 and a recital by Malcolm Frager, pianist, on March 27.

Columbia University sent sets of records to 25 leading European radio stations in honor of its bicentennial celebration. Each set, consisting of thirty LP disks covering two hundred years of American music, was prepared by, and is a gift of, the American Recording Society and the Alice M. Ditson Fund of the university.

Cooper Union presented Leticia Jay in a program of Hindu and Indonesian dances in November for students in its division of social philosophy.

The Gotham Orchestral Society, Maxim Waldo, conductor, will be heard in the first concert of its third season on Dec. 19, with Gerald Tarack as soloist. Instrumentalists wishing to join the training ensemble for its subsequent concerts on March 13 and May 22 may make application to Bertha E. Nagen at the Taft Adult Center, Sheridan Ave. and 172nd St., New York 32.

Sarah Lawrence College will offer a second series of concerts this season by the Chamber Repertory Group, formed last spring under the leadership of Daniel Saidenberg, and combining the Saidenberg Chamber Players and the New York Woodwind Quintet. The dates for the new series are Jan. 7, Feb. 4, and Feb. 18. . . Jean Williams, pianist and composer, was heard in a recital at the college in November. Her program included a new work by Andre Singer based on parables from Franz Kafka's "Amerika", employing the alternate use of narration and piano. Both Miss Williams and Mr. Singer are members of the Sarah Lawrence music Faculty.

Darrell Peter's several concert appearances this fall include a recital at Rockville Center, and radio and television engagements as accompanist and soloist. On Dec. 9, he accompanied Lydia Karine, French soprano, in a benefit concert for the Alliance Francaise at Carnegie Recital Hall. Mr. Peter is also preparing a concert tour of the Midwest in the late spring. Two of his choral arrangements of Negro spirituals have been accepted for publication by Clayton-Summy, of Chicago.

The Newark Public Library has opened an opera exhibit arranged through the co-operation of leading opera houses in the United States and Europe and a number of leading singers, among them Kirsten Flagstad, Lotte Lehmann, Zinka Milanov, Lauritz Melchior, and Jan Peerce. . . A quartet comprising Alfred Mann, recorder; Josef Marx, oboe; August Wenzinger, viola da gamba; and Edwin Bodky, harpsichord, was heard in the Newark Museum's first concert of the season early in November. . . Pearl Primus appeared in a program sponsored jointly by the museum

and the Newark State Teachers College as part of a series entitled "Living Africa".

The Smith College Glee Club, Iva Dee Hiatt, director, will sing with two orchestras—the Springfield Symphony and the National Symphony—and with glee clubs at Amherst, Harvard, Williams, and Yale in concerts throughout the East and in Northampton this season.

The University of Texas opened the musical portion of its thirteenth annual Fine Arts Festival with a performance of Honegger's "King David". Alexander von Kreisler conducted the eighty-piece university orchestra and 250-voice University Singers.

The Hartt College of Music in Hartford, Conn., launched a new series of promenade concerts on Nov. 21 with a program listing Rousseau's chamber opera "Le Devin du Village" and the premiere of a quintet for piano and strings by Isadore Freed. Proceeds from the four concerts in the series will benefit the newly established Harold Bauer Memorial Scholarship Fund, to assist Hartt students.

The LaSalle String Quartet, which is the resident quartet at the Cincinnati College of Music, went on its first tour of Europe this year, visiting Israel to set up a chamber-music competition for a new work by an Israeli composer for performance here.

Robert Darnes has been appointed assistant professor of music education and band director at the Oklahoma College for Women. Mr. Darnes was formerly director of bands in public schools and Junior College at Garden City, Kan.

Butler University is leasing its new outdoor theater, now under construction, to the City of Indianapolis. Named for Hilton U. Brown, chairman of Butler's board of trustees, the theater will be dedicated next June, during the university's 100th anniversary celebration, and is expected to be ready for a 1955 season.

The Westminster Choir returned to Princeton, N. J., late last month after traveling nearly 5,500 miles on its annual concert tour, comprising thirty concerts in twenty cities. Their concert in Northfield, Minn., home of St. Olaf College, was in the nature of a tribute to John Finley Williamson to the founder of the St. Olaf Choir. F. Melius Christiansen, whose pioneer work in the field of American choral music was an early inspiration to the choir's director and founder.

Oberlin College, following the inauguration this year of a core curriculum for all new students, has instituted a special freshman orientation series offering analyses of the degree programs available at Oberlin, and the professional careers that may follow graduation.

San Francisco State College will offer its third annual Music and Art Tour of Europe in 1955, in conjunction with a six-unit summer course for teachers, students, and music lovers. Flying from New York to Paris in June and July, small parties will visit eight nations by bus, with optional excursions.

Reinhard Pauly, assistant professor of musicology at Lewis and Clark College has been chosen for a traveling fellowship in Europe by Yale University. It is the first foreign fellowship ever granted by the Yale graduate school.

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OLD GRADS.
Quincy Porter, Douglas Moore, and Richard Donovan, Yale music graduates, whose works were included in programs launching the Centennial of Music Instruction at Yale last month.



Yale Marks Century Of Music Instruction

NEW HAVEN, CONN.—The Centennial of Music Instruction at Yale University is being celebrated by the school with a series of events that opened on Nov. 5 and will extend through next February. The programs are in commemoration of the fruitful century of endeavor that began in 1854 when Joseph Battell presented Yale with \$5,000 for the preservation of music in the university chapel.

It coincides with the first major expansion in the physical facilities of the school of music in nearly forty years. In recent months the former York Hall, at the southeast corner of College and Wall Streets, has been extensively renovated and is now occupied by the administrative and faculty offices of the school. The new music headquarters will be named Stoeckel Hall in memory of Gustave Jacob Stoeckel, the "father of music instruction at Yale, who assumed the post as teacher of vocal and church music in April, 1855. In addition, extensive renovations are being made in Sprague Memorial Hall, dedicated in 1917. On Feb. 21 and 22 next, ceremonies are planned to open the expanded quarters of the music library, one of the largest in the country, which will occupy almost the entire first floor of Sprague Hall.

Amherst Community Opera Produces La Traviata

AMHERST, MASS. — The Amherst Community Opera Company (AMCOP) now in its second season, with Flora Contino as its founder-president and musical director, this year is giving Verdi's "La Traviata". Its initial venture last year was a production of Mascagni's "Cavalleria Rusticana". Mrs. Contino, the daughter of Ferruccio Corradetti, a baritone of La Scala, and a protégée of the late Cesare Soderò, recruited members of the community from many walks of life to form this company, which in 1955 plans to give an oratorio in the spring and a grand opera in the fall. She studied at Oberlin College, majoring in music education and piano, and came to Amherst soon after graduation, where her husband was engaged as a member of the music department at the University of Massachusetts. Together they gave several joint concerts. Mrs. Contino subsequently coached and directed a program at the University called "Operation Opera", which had such a success that plans were made for the production of "Cavalleria", and thus AMCOP was founded. One of its leading members is Dorothy Ornest

Feldman, lyric soprano, wife of a professor of psychology at the University. A graduate of the Eastman School of Music, she sings Violetta in this year's production.

University of Miami Symphony Resumes

MIAMI.—The University of Miami Symphony resumed its concerts on Oct. 31 and Nov. 1, with John Bitter conducting the orchestra for the fifth season. Barbara Gibson, coloratura soprano, was the soloist. The second event, on Nov. 21 and 22, had Erica Morini, violinist, as assisting artist. Other soloists to appear in the nine pairs of subscription concerts at Miami Beach Auditorium and Dade County Auditorium are Eugene Istomin and Claudio Arrau, pianists; Michael Rabin and Zino Francescatti, violinists; Eileen Farrell, soprano; and Jan Peerce, tenor. Leopold Stokowski conducts as guest on March 13 and 14. Mr. Bitter has scheduled three Young People's Concerts at Dade Auditorium. An extra symphony concert will be given in honor of the National Federation of Music Clubs on April 24, with Grant Johannesen, pianist, as soloist, during the biennial convention of that organization. Among American works to be performed are "The Patriarchs" by Robert Strassburg (premiere); "Souvenirs" by Barber; "A Lincoln Portrait" by Copland, and two arias by Menotti.

Margaret Harshaw Heard With Austin Symphony

AUSTIN, TEX.—The season's second subscription concert of the Austin Symphony, Ezra Rachlin, conductor, had Margaret Harshaw, soprano of the Metropolitan Opera, as soloist. The orchestra was heard in Beethoven's Symphony No. 7. The soprano sang the scena and aria "Ah, Perfido" by the same composer. A Wagnerian group included the Prelude to "Die Meistersinger", "Elsa's Dream" from "Lohengrin", "Die, theure Halle" from "Tannhäuser", and the Prelude and "Love-Death" from "Tristan und Isolde", with Miss Harshaw as the vocalist for the three latter works. In the succeeding concerts of the series, soloists will include Eugene Istomin, pianist; Dolores Wilson, soprano of the Metropolitan; and Toshiya Eto, violinist. Mr. Rachlin will appear as both pianist and conductor at the final event, on March 28. Four children's concerts are also on the orchestra's schedule.

Everett Lee to Conduct Chamber Music Associates

Everett Lee has been appointed chamber-music conductor of Chamber Music Associates, according to an announcement by Nathan Kogan, president. This season he will conduct eleven chamber orchestra workshops for this group, which gives its programs at the Brooklyn Academy of Music.

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ORCHESTRAS in New York

continued from page 17

"Haffner" Symphony, obtaining a delicacy of phrase and tone from the orchestra that reminded one of Mr. Walter.

The Blacher Variations and Ravel music were repeated from the Thursday program of Dec. 2. —R. S.

Szymon Goldberg, Violinist and Conductor, Town Hall, Dec. 5, 5:30

Szymon Goldberg and an ensemble of first-rate musicians were heard on this occasion in an all-Bach program presented by the Concert Society of New York, and there was so much to admire in their performances that one must hail the event as one of the finest of its kind heard in the city for many



Szymon Goldberg

seasons. Undeniably the inspiring force behind this occasion was Mr. Goldberg, whose sensitive artistry and remarkable powers of intelligent musical organization were at all times in evidence. His solo contribution was the Partita in D minor, in which he revealed again the exhilarating vitality of his musicianship. His performance was marked by fluent, meaningful phrasing, glowing tone, and a rare sense of Bach's musical design. Added to this were Mr. Goldberg's ready skill and forceful projection of emotional values so often denied to this music.

The musicians forming the "pick up" ensemble for this concert were obviously fired by the violinist's enthusiasm for, and devotion to, the other works at hand—the Orchestral Suite No. 1, the Concerto for Two Violins in D minor, and the Fourth Brandenburg Concerto — for they

played as an experienced unit. Mr. Goldberg was joined by Giorgio Ciampi in the double concerto, the two achieving an admirable unanimity of style and execution with their colleagues. Their playing of the Largo was, particularly, a thing of beauty and searching expressiveness. Samuel Baron and Lois Schaefer, were the able flute soloists in the Brandenburg Concerto, bringing the concert to a refreshing close. —A. R.

Inglewood Symphony Begins Sixth Season

LOS ANGELES. — The Inglewood Symphony began its sixth season, under the baton of its founder-conductor, Ernst Gebert, on Oct. 24. This organization, mostly of musicians from the Hollywood film studios, is giving six Sunday evening subscription concerts and two young people's events, in the George Green Auditorium in Inglewood, part of the Greater Los Angeles area. The opening concert included Mendelssohn's "Midsummer Night's Dream" music and the last act of "La Traviata", sung in English in concert form. Soloists were Grace-Lyne Martin, soprano; Margaret Richards, mezzo-soprano; Gilbert Russell, tenor; Fred Klassman, baritone, and William Davis, bass.

Tri-City Symphony Names New Conductor

DAVENPORT, IOWA.—Piero Bellugi, conductor and professor of music at Antioch College since 1952, has been appointed conductor of the Tri-City Symphony, succeeding Harry John Brown, who resigned his post at the close of the last season. A native of Florence, Italy, Mr. Bellugi came to the United States in 1950. He has conducted orchestras in Italy, Austria, Germany, and other European countries, and has appeared as guest conductor with the Chicago Symphony. The Tri-City Symphony is an ensemble of eighty musicians, professional and amateur, playing a regular series of five concerts a year, in addition to Pops and youth concerts, and maintaining a training orchestra.

—MARY DEYO

Oklahoma Symphony Launches 18th Year

OKLAHOMA CITY. — The eighteenth season of the Oklahoma City Symphony began on Oct. 26 with a concert in the Municipal Auditorium under the baton of Guy Fraser Harrison, beginning his fourth year as conductor. Leopold Stokowski will appear as guest in one program. Berlioz's "Requiem" will have its first local hearing next spring, with choruses from the University of Oklahoma, Oklahoma City University, the State College for Women, Oklahoma Baptist University, and A. and M. College. Soloists for the twelve concerts include: Sanroma, Eugene List and Sylvia Zarembo, pianists; Isaac Stern, Carroll Glenn and Robert Rudié, violinists; the Mannes-Gimpel-Silva Trio; Astrid Varnay and Walter Cassel, vocalists; and Marina Svetlova, dancer.

The women's committee of the Symphony this year has undertaken to sponsor a new project, an artists' series of five events, presenting Risé Stevens, Jascha Heifetz, Walter Gieseking; Arthur Fiedler and the Boston Pops Orchestra; and Skitch Henderson and Faye Emerson with the Oklahoma City Symphony Radio Orchestra.

The symphony will again present a series of broadcasts over MBS on Sunday nights throughout its season, and it has been chosen to make an appearance on the NBC series of symphonic broadcasts.

The orchestra has a new business manager in the person of Lewis Elliot Coley.

A Little Symphony concert "in-the-round" was sponsored by the orchestra in the Mirror Room of the Municipal Auditorium. Charles Joseph was violin soloist in a Mozart program.

Symphony Opens In San Antonio

SAN ANTONIO, Tex.—The sixteenth season of the San Antonio Symphony, and its fourth under the baton of Victor Alessandro, opened on Nov. 6. The concert attracted a large audience, which gave enthusiastic applause to the work of the players, and to George London, Metropolitan Opera bass, guest soloist.

After beginning with Weber's Overture to "Der Freischütz", the orchestra played Beethoven's Fifth Symphony and Morton Gould's "American Symphonette" No. 4.

The second concert of the regular series by the symphony under Mr. Alessandro, on Nov. 13, opened with the Overture to "Rienzi" by Wagner. Guest artists were Benno and Sylvia Rabinof, who were heard in Martin's Concerto for Violin, Piano and Orchestra, written for them, and a world premiere. The large audience acclaimed the performers. Rachmaninoff's Symphony No. 2, in E minor, provided the finale.

The San Antonio Symphony has added a series of Pop Concerts, given in the large auditorium, with chairs for 300 at tables, in addition to other places. The events are being sponsored by local business organizations. The two concerts already played have been enthusiastically received.

Another new enterprise is the Alamo Entertainment Series, sponsored by the San Antonio Symphony Society. Risé Stevens, Metropolitan Opera mezzo-soprano, a favorite singer here, was presented in the first event. Her program consisted of works by Handel, Gluck, Brahms, Wolf, Erich Wolff, and Strauss, with a group in English by Cowles, Naginski, Duke and Boardman. James Shomate was the competent accompanist.

Nov. 4 brought the first of a series of five symphony concerts for chil-

dren, sponsored by the Junior League of San Antonio. Max Carr, pianist, played in a special program for Trinity University's "Homecoming Day" on Nov. 7. The National Society of Arts and Letters brought John Jacob Niles to San Antonio on Nov. 15, in a unique and delightful dramatic presentation of his folk songs.

—HELEN SEAGLE

Kansas City Orchestra Gives Rossini Oratorio

KANSAS CITY, Mo.—The Philharmonic concerts, Nov. 23-24, offered Rossini's "Stabat Mater", with the 88-voice chorus under their new director, William Guthrie. The able soloists were Irene Jordan, Gloria Lane, Walter Fredericks, and Norman Treigle. Hans Schwiager achieved an over-all triumph in his conducting.

The Ruth Seufert concerts, with a varied, well chosen list of events for the season, opened with a recital by Lily Pons. Miss Pons charmed with familiar favorites a capacity audience in Music Hall, Nov. 5. Wells Hively accompanied the coloratura and offered a group of his own compositions. Other Seufert events have been Yma Sumac and company, Nov. 16; Marge and Gower Champion, Harry Belafonte and the Walter Schumann choir, in "Three for Tonight", Nov. 19; and the excellent Robert Shaw Chorale, Nov. 26.

Robert Merrill opened the Town Hall Forum, Oct. 18, in KMBC Auditorium. Mr. Merrill's voice, used with more restraint and polish than when heard here several years ago, was warmly received in groups from the Italian, English, and French repertoire. The second event in the series was the Charles L. Wagner production of "Madama Butterfly", with a well balanced cast, in the KMBC Auditorium, Nov. 1.

The annual free Katz Drug Company concert presented the Kansas City Philharmonic and Eddie Fisher, soloist, in the Municipal Auditorium, Nov. 14—a badly chosen combination. The crowd was capacity.

—BLANCHE LEDERMAN

Bagby Memorial Concert At Waldorf-Astoria

Four artists were presented at the annual Bagby Concert, the proceeds of which augmented the Bagby Music Lovers' Foundation pension fund, established in 1925 by the late Albert Morris Bagby. Vera Franceschi, pianist, was heard in the Andante from Mozart's Sonata in G major, Debussy's "Fireworks", "Ragtime" by Virgil Thomson, Chopin's Ballade in G minor and one of his waltzes.

Jerome Hines, Metropolitan Opera bass, sang arias from "The Marriage of Figaro", "Mefistofele", and "The Barber of Seville", "The Two Grenadiers" by Schuman, Moussorgsky's "Song of the Flea" and his own song, "Loneliness". Giacinto Prandelli, tenor of the Metropolitan, was heard in arias from "Werther", "Tosca", and "La Gioconda". Lucine Amara, soprano of the Metropolitan, sang "Pace, pace, mio Dio" from "La Forza del Destino" and other numbers. Gibner King was at the piano for the program, heard by a large and distinguished audience. —N. P.

Florida West Coast Orchestra Holds Drive

SARASOTA, FLA.—The Florida West Coast Symphony, of which Alexander Bloch is conductor, in October opened a drive to secure funds for building a rehearsal hall. If the sums are raised, the orchestra will be the only amateur symphonic group in the country with such a headquarters. The season scheduled three concerts in Sarasota on Dec. 11, Feb. 3 and April 2; and three in Bradenton, Dec. 10, Feb. 4 and April 1.

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Philadelphia Grand Opera Receives \$25,000 City Grant

Philadelphia
GRAND opera in Philadelphia, which is more scarce than it used to be, has been helped along by a grant of \$25,000 from the City Council's Recreation Committee to the Philadelphia Grand Opera, which represents the amalgamation of two local companies, the Philadelphia La Scala and the Philadelphia Civic Grand.

The city was treated to a performance of "La Traviata" by the former Civic Grand organization on Nov. 18, which enlisted Lois Hunt, an appealing Violetta. She gave a surprisingly good account of herself and did not flinch at a high E flat at the close of a well-sung "Sempere libera". Rudolf Petrak was a variable Alfredo, but Mack Harrell found "Di Provenza il mar" and other high-ranged passages of the role of Germont a real stumbling block. Giuseppe Bamboschek was the well rounded conductor.

The Metropolitan Opera brought its stunning "Andrea Chenier" to open its season at the Academy of Music, on Nov. 23. The brilliant house was aroused to a frenzy by Mario Del Monaco's far-flung "Improvviso". Both the tenor and Zinka Milanov, as Maddalena, gave themselves with unbridled vigor to the great duets, while Leonard Warren was a subtle and smooth-voiced Gerard. Fausto Cleva, a bit unyielding, nevertheless drove the score onward to an exciting close.

A Viennese program by Eugene Ormandy and the Philadelphia Orchestra delighted patrons at the Academy on Nov. 12. The program, besides waltzes of Josef and Johann Strauss, consisted of the Overture to Reznicek's "Donna Diana", Haydn's "Farewell" Symphony, and the Mozart Violin Concerto in A major, which employed Jeanne Mitchell as an applauded soloist.

Bach Program by Orchestra

An all-Bach program was the Philadelphia Orchestra's next offering on Nov. 19. Ralph Kirkpatrick, distinguished harpsichordist, was the soloist, playing with consummate skill the solo part of the Concerto in F minor, and later the wonderful Partita No. 1, in B flat major. The Suite No. 4 in D major; William R. Smith's transcription of the Fugue in D major ("Little Fugue"); Mr. Ormandy's transcription of the Toccata and Fugue in D minor, and the Brandenburg Concerto No. 4 made up the balance of the program.

On Nov. 22 the Philadelphia Orchestra presented its first Student Concert at the Academy. Mr. Ormandy conducted before a huge audience of young people, who enjoyed the Martha Graham Dance Company in Aaron Copland's "Appalachian Spring". Eugene Istomin, young American pianist, was also present, playing with rare artistry the Chopin Concerto No. 2. Another soloist was Joseph Soprani, who was featured in Andy Arcari's First Accordion Concerto.

The orchestra concluded its November chores on the 26th, with Rudolf Serkin as a soloist. The pianist was heard in Beethoven's Concerto No. 4 and Richard Strauss's "Burleske". Mr. Ormandy gave a sterling performance of Sibelius' Symphony No. 4.

On Nov. 21, the New Chamber Orchestra of Philadelphia was led by its brand-new conductor, Sam Morgenstern. The results were admirable. A Bach-family program was enjoyed. Carl Philipp Emanuel's Concerto for Orchestra in D; Johann Sebastian's Violin Concerto No. 3, with Enrique Serratos, an admired soloist; Wilhelm Friedmann's Piano Concerto in C, with Martha Massena as soloist, provided a varied and rewarding afternoon.

The Stringart Quartet gave its first Coffee Concert of the season in the Benjamin Franklin Hotel on Nov. 21. Veda Reynolds and Irwin Eisenberg, violins; Gabriel Braverman, viola, and Hershel Gorodetzky, cello, were in fine form, as they offered Harl McDonald's "Negro Quartettino", Haydn's Quartet No. 1, in G major, and quartets by Paul Creston and Debussy.

Rita Kolacz, young lyric-dramatic soprano, who has appeared with the Philadelphia Orchestra, gave a recital on Nov. 15 in Music Center Studios. Miss Kolacz's brilliant and expressive voice was heard in arias from "Alceste" and "Lohengrin", and songs by Hüc, Fourdrain, Quilter, Griffes, and Klemm. Oscar Eiermann was at the piano during an enjoyable evening.

—MAX DE SCHAUENSEE

Sydney Public Hears International Artists

SYDNEY—One of the most rewarding concerts ever heard here was given by Isaac Stern shortly before he concluded his successful second Australian tour. With Alexander Zakin at the harpsichord and accompanied by leading members of the orchestra's string section, he played Bach's A minor and Haydn's C major Concerto. The rest of the program consisted of two violin sonatas by Brahms and Prokofieff.

Earlier during his Sydney season he thrilled audiences with a sweeping virtuoso performance of Tchaikovsky's Violin Concerto, followed two days later by an introspective and thoughtful interpretation of the Beethoven Concerto, with Alceo Galliera conducting on both occasions.

The next visitor was the Belgian soprano Suzanne Danco, who applied her cultured voice with refinement and unflinching sense for mood and atmosphere to seldom-attempted song cycles. She made a deep impression as soloist at orchestra subscription concerts.

Jose Iturbi drew packed houses everywhere during his Australian and New Zealand tour, under the management of an entrepreneur usually engaged in show business.

The Viennese tenor Anton Der-

mota's stylish and musicianly approach to a fine cross-section of the German lieder repertoire made exceedingly pleasant listening, even if at times one would have wished for more spontaneity and accuracy in pitch. His wife, Hilde Berger-Weyerwald, provided expert piano accompaniments.

In the orchestral field, a number of interesting concerts were given under the conductorship of Walter Susskind and the associate conductor of the Sydney Symphony, Joseph Post. The latter impressed particularly with a splendidly controlled performance of the Symphony by Sir William Walton.

But all these concerts were overshadowed by two other important events. The first was the Australian first performance of Mahler's "Song of the Earth", under Eugene Goossens. He was ably supported by two Australian singers, Florence Taylor, alto, and Max Worthley, tenor, and the well-playing orchestra. Mr. Goossens' penetrating and moving reading was acclaimed at all four performances.

The other big event was an interchange visit between the two major Australian orchestras. While the SSO was hailed in Melbourne in a manner usually accorded only to film actors or boxing champions,

the Victorian Symphony scored a tremendous success during its fortnight's season in Sydney. Apart from minor details, the general standard of both orchestras is equally high and well up to the most exacting demands of every conductor of world repute.

The Vienna Boys Choir visited Australia for the first time since the war and scored another popular success. Several additional appearances had to be arranged.

The newly formed Sydney Opera Group, an organization devoted to the performance of small-scale operas, made a successful debut with the Australian premiere of Menotti's "The Telephone" and "The Medium". In October the group prepared a production of "The Jumping Frog of Calaveras County" by Lukas Foss.

Mattiwilda Dobbs will be the only American among ten overseas artists scheduled to tour Australia for the Australian Broadcasting Commission in 1955. Three conductors, Sir John Barbirolli, Joseph Krips and Kurt Woess, have been engaged. Other guests will be the Australian-born soprano Sylvia Fisher; Hans Hotter, baritone; the pianists Monique Haas, Colin Horsley, and Ventislav Yankoff; and Max Rostal, violinist.

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Boston's Musical Fortnight Ranges from Bach to Moderns

LEOPOLD Stokowski wrought a spectacular miracle here at Symphony Hall, the night of Nov. 19, when he gave the first Boston performance of Carl Orff's "Carmina Burana". Taking the student chorus and orchestra of the Boston University division of music, he trained them into a responsive and expressive force that gave an exciting and brilliant performance of this unusual score. Detailed consideration of the music would be beside the point, since the same forces presented "Carmina Burana" and Normand Lockwood's "Prairie" in New York (see page 7). Suffice it to say that this city has witnessed few such exhibitions of sheer genius, with student forces, in many years.

The Cambridge Society of Early Music has begun another of its brief fall seasons at Sanders Theater. This year the three concerts will be devoted to Bach. The first program, Nov. 15, brought the A major Clavier Concerto, the G major Suite for Cello unaccompanied (finely done by Samuel Mayes), and "The Musical Offering". A week later, Ruth Posselt was the principal performer, in three of the violin sonatas.

Under the general artistic direction of the harpsichordist and musicologist, Erwin Bodky, the concerts are played mainly by members of the Boston Symphony, plus others. Miss Posselt covered herself with credit for sheerly beautiful performances.

Symphony Concerts

Alexander Brailowsky has been the most recent soloist with the Boston Symphony. In the Tuesday evening Symphony Hall concert of Nov. 23, he elected to be heard in the C minor Concerto, No. 4, by Saint-Saëns, and at the Friday-Saturday concerts of Nov. 26 and 27, in the F minor Concerto by Chopin. Each he played with his customary technical brilliance and his warmly romantic, poetic style. On Tuesday the orchestra further presented Gluck's "Alceste" Overture, and the Beethoven Seventh Symphony. The Friday-Saturday program began with Haydn's "Imperial" Symphony and included two "Gymnopédies" of Satie and Debussy's "La Mer". The last-named was wondrously clear and propulsive, never hard or cold. Charles Munch conducted.

The extraordinarily fine concert art of soprano Hilde Gueden was revealed to us for the first time at the season's opening Boston Morning Musicales, in aid of the Boston School of Occupational Therapy, in the ballroom of Hotel Statler, Nov. 17. Already admired in opera, Miss Gueden doubled her local fame with her sensitive, finely-styled projection of songs and arias. Warner Bass was a competent accompanist.

Robert Casadesu, appearing in the Boston University Celebrity Series, at Symphony Hall, Nov. 14, once again impressed by the meticulous clarity and neatness of his

piano art, but disappointed somewhat with the dry, matter-of-fact manner in which he played.

On the same afternoon, in Jordan Hall, Arimae Burrell, contralto, again exhibited her uncommon musical instinct and superb intelligence in airs of Pergolesi and Caldara, songs by Schubert, Schumann, Strauss, Duparc, Fauré and others.

Paul Cherkassky conducted the training orchestra that is the Boston Civic Symphony, in its opening concert of the season at Jordan Hall, Nov. 18. New to this city was "Northland Evocation", tricky but effective mood music by Joseph Wagner, who founded the Civic Symphony in 1926 and conducted it for several years. He was in the audience and bowed to applause. The soloist was Greta Barrot-Milk, a soprano of experience and good legato. The evening ended with a reasonably good reading of Bruckner's "Romantic" Symphony.—CYRUS W. DURGIN.

Dayton Philharmonic Opens 22nd Season

DAYTON, OHIO. — The Dayton Philharmonic began its 22nd season on Oct. 27 with a concert at the National Cash Register Company auditorium. The program was conducted by Paul Katz, founder of the orchestra, who has been its only director. Tossy Spivakovsky returned for his third appearance with the ensemble, playing the Brahms Violin Concerto in a moving and beautiful performance. The orchestral numbers included Weber's "Euryanthe" Overture, portrayed with a good appreciation of style and color, and the stirring First Symphony by Sibelius, which exerted its wonted dramatic and emotional appeal. The Finnish composer's work, except for the first movement, had a generally satisfying reading. The climax of the concert, however, was the Brahms, which left memories of a lofty musical experience. —BETTY A. DIETZ

25th Anniversary Marked By Harrisburg Symphony

HARRISBURG, PA.—Opening its 25th anniversary season, the Harrisburg Symphony, with Edwin McArthur as conductor, was heard in a concert on Oct. 19, at the Forum, with Norman Carol, violinist, as soloist in Wieniawski's Concerto in D minor. A first local performance was given to Douglas Moore's suite for orchestra, "Farm Journal". Mendelssohn's "Italian" Symphony and the overture to "Euryanthe" by Weber completed the list. In the second program of the series, Nov. 23, Earl Wild, pianist, was the assisting artist. Other soloists this season will be Irene Jordan, soprano; Jean Madeira, contralto; and Ania Dorfmann, pianist.

New Dancer Signed By Ballet Theater

Sonia Arova, who has been a ballerina with the Grand Ballet of the Marquis de Cuevas, the Ballets de Champs-Élysées, and other companies, has been signed by Ballet Theater, which will open its spring season at the Metropolitan on April 12.

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